

## ml



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were the first lithographic inks  
made from dyestuffs  
treated with sodium tungstate  
for better sunfastness  
and are still leading  
with their outstanding resistance properties

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**The Senefelder Company, Inc.**

*"Everything for Lithography"*

32-34 Greene Street

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# "by Fox River"



## Your customers

know that this mark signifies distinction in fine letterhead paper.

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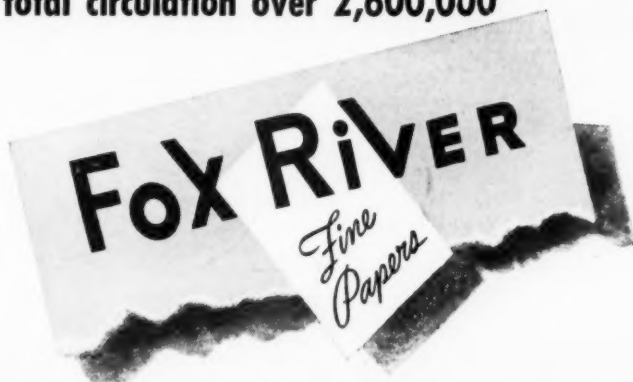
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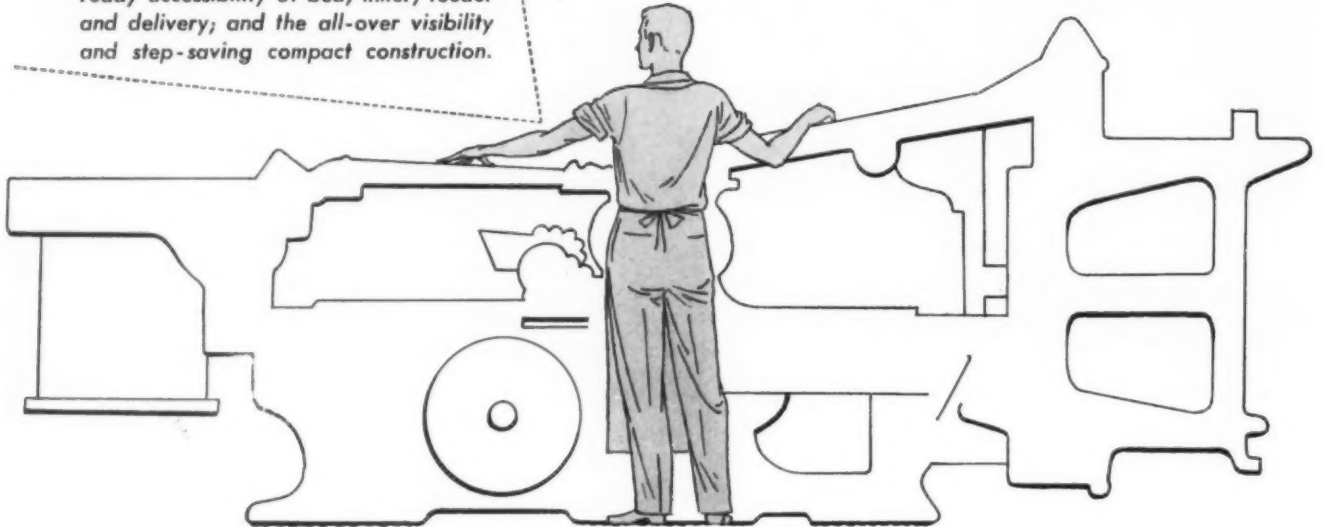


**FREE TO LITHOGRAPHERS . . .** "Light Up Your Letterhead", a study illustrating a new technique in letterhead design, containing 20 beautiful modern lithographed letterheads by foremost American artists . . . edited by Dale Nichols. On your letterhead, write Fox River for free copy. This offer limited to the United States and Canada.



# CONTROL

Scale drawing showing man of average height (5' 8" by insurance statistics) beside 27x41 Miller Major Automatic. Notice the ready accessibility of bed, inker, feeder and delivery; and the all-over visibility and step-saving compact construction.



Literally, at your finger tips.

Stand at center of a 27x41 Miller Automatic. Notice how you can look upon every operation of the press — how, with two or three steps either way, you can reach and control feeder, press and delivery. Form, sheets, inker are all within sight and control. Principal lubrication is automatic.

A stop-watch check will reveal how Miller Automatics can take up to

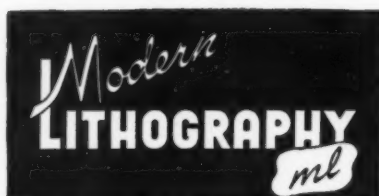
25% less time to set and adjust than other presses of similar sheet size. Because less time is required on adjustments, the Miller operator can pay more attention to delivering a better product.

If you want to see how compact Miller integral construction can save valuable floor space too, for your pressroom, send for a Miller Floor Plan and Layout Kit. No obligation.



**MILLER PRINTING MACHINERY CO., PITTSBURGH 12, PA.**





SEPTEMBER, 1947

VOLUME XV, No. 9

## What You Will Find in this Issue

### THE COVER

This collection of lithographed promotion material is part of an extensive campaign by Wyeth, Inc., Philadelphia drug firm. For more on lithography in this field turn to page 36.



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254 W. 31st St., New York 1, N. Y.

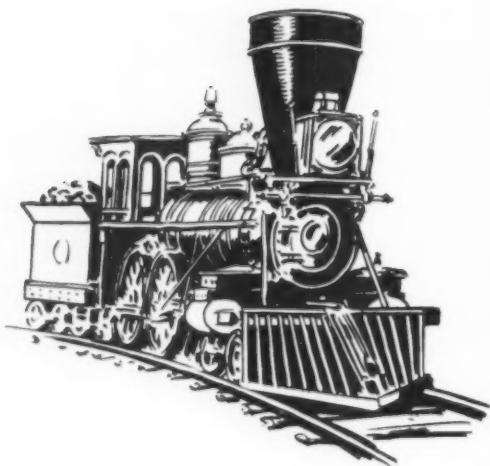
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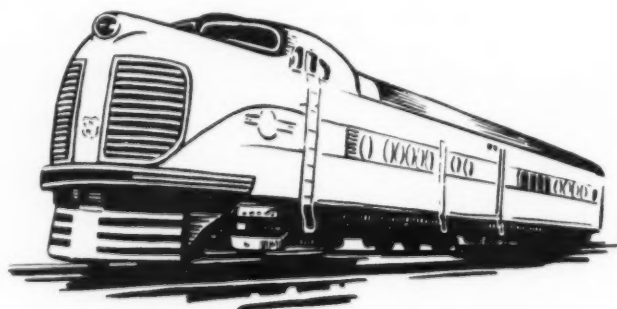
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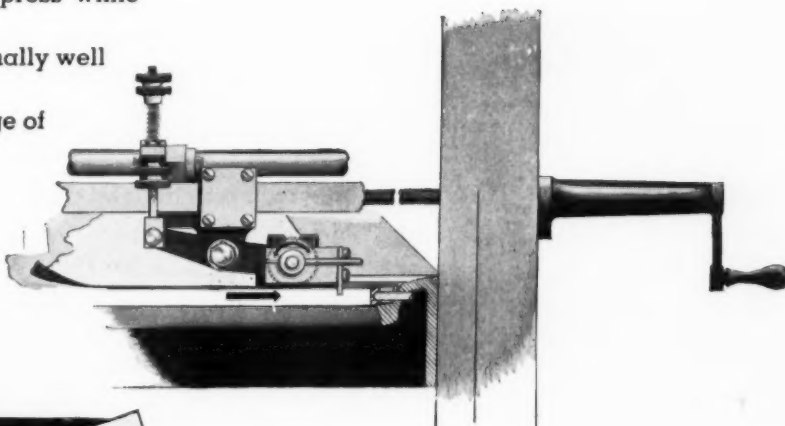
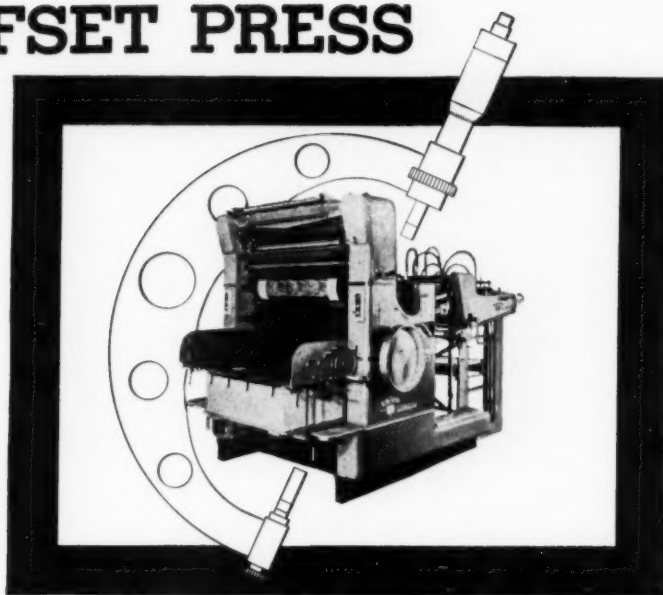
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# Producing pin-point dots — lateral reversals — and sharpening pens!



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**P**UT this film to work for you, and here's what you'll find:

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And the thin base permits lateral reversal when making contact positives.

We really believe you'll find Ansco Reprolith Ortho, Thin Base a valuable aid in your camera gallery and plate-making department. **Ansco, Binghamton, New York.** Branches

in New York, Cincinnati, Chicago, Dallas, Los Angeles, San Francisco, Boston, Washington and Toronto.

### SHOP TIPS

Here are three things you may, or may not know about scribing or cutting on a film:

1. Always keep your pen sharp with a fine emery cloth or an abrasive stone.
2. Exert uniform pressure when scribing.
3. Keep your strokes smooth, your pen at a constant angle.

## *Ansco* REPROLITH FILMS

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## When you plan a campaign ... **First consult your paper merchant**

**He can help you avoid pressroom headaches,  
delivery hold-ups and customer flare backs**

—by recommending the right quality, coating, size and weight. He can also make other important suggestions in connection with the campaign you are planning.

Your paper merchant knows the foundation of a good printing or offset job—**top quality stock**. For instance when it is a question of coated blanks he will advise you that FALPACO has the necessary quality that means a superior printing job. Another advantage is that FALPACO has *special coatings* for letterpress and offset lithography.

Of course you may not be able to get all the FALPACO coated blanks just when you want them. But your good friend the paper merchant is the best man to solve this problem for you. If it is at all possible, HE will find the answer.



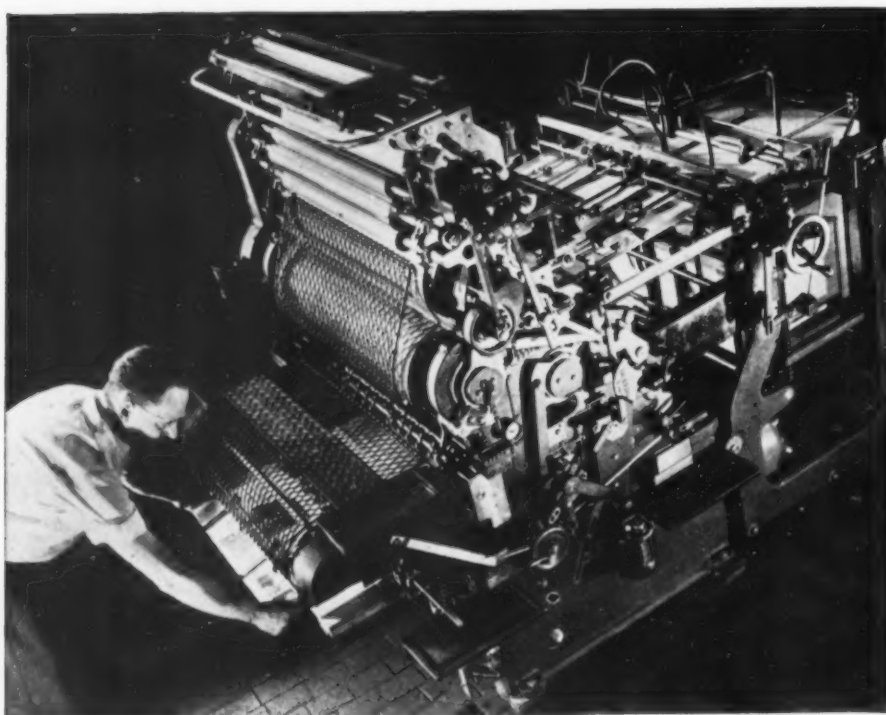
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The ATF Big Chief has always been noted for its economical production of high quality work and smooth, steady operation . . . features now still more assured by nearly 600 lbs. added weight for sturdier rigidity. ATF Chief offset presses come in three sizes: 22½x29, 17½x22½, and 14x20. ATF also has modern and efficient platemaking equipment and its own precision cameras . . . everything from darkroom to pressroom.

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 Double-loading feed board cuts stoppage time.


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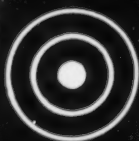
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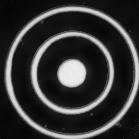




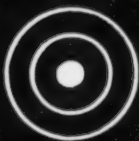
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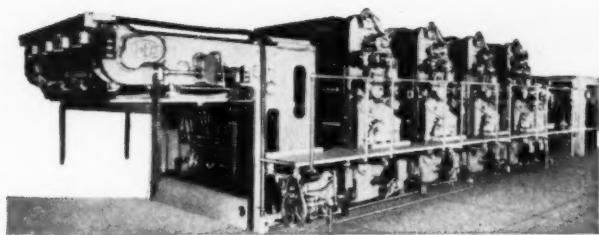
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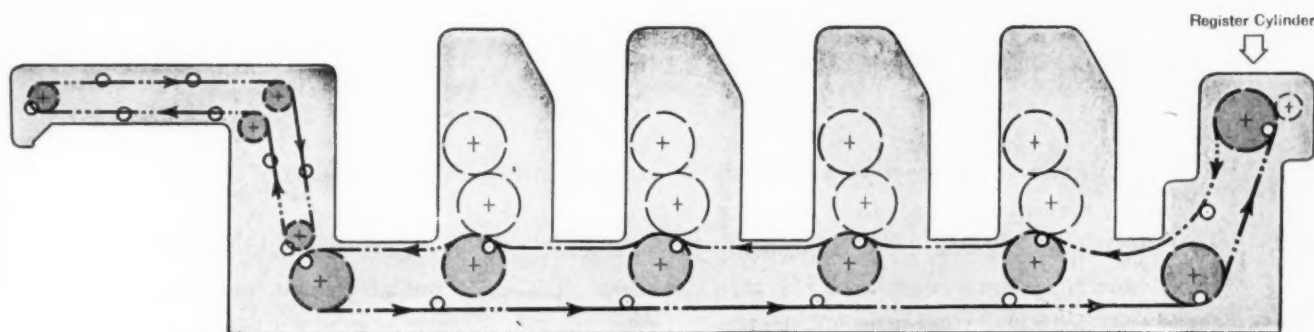
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*they're better because they're seamless*



# gripper bars never let go

until printing is completed . . . on Hoe Convertible Offset Press



Side elevation of a Hoe four-color Convertible Offset Press showing path of the gripper chain

with gripper bars. Gripper bars are indicated by circles on the heavy line.

The perfection of register on the new Hoe Convertible Offset Press is due to exclusive features in design and the precision of Hoe construction.

A patented register cylinder front- and side-registers the sheet, without stopping the sheet from the time it leaves the feeder separator until it reaches the delivery.

Traveling gripper bars retain their hold on the sheet until printing is completed. That this method insures more

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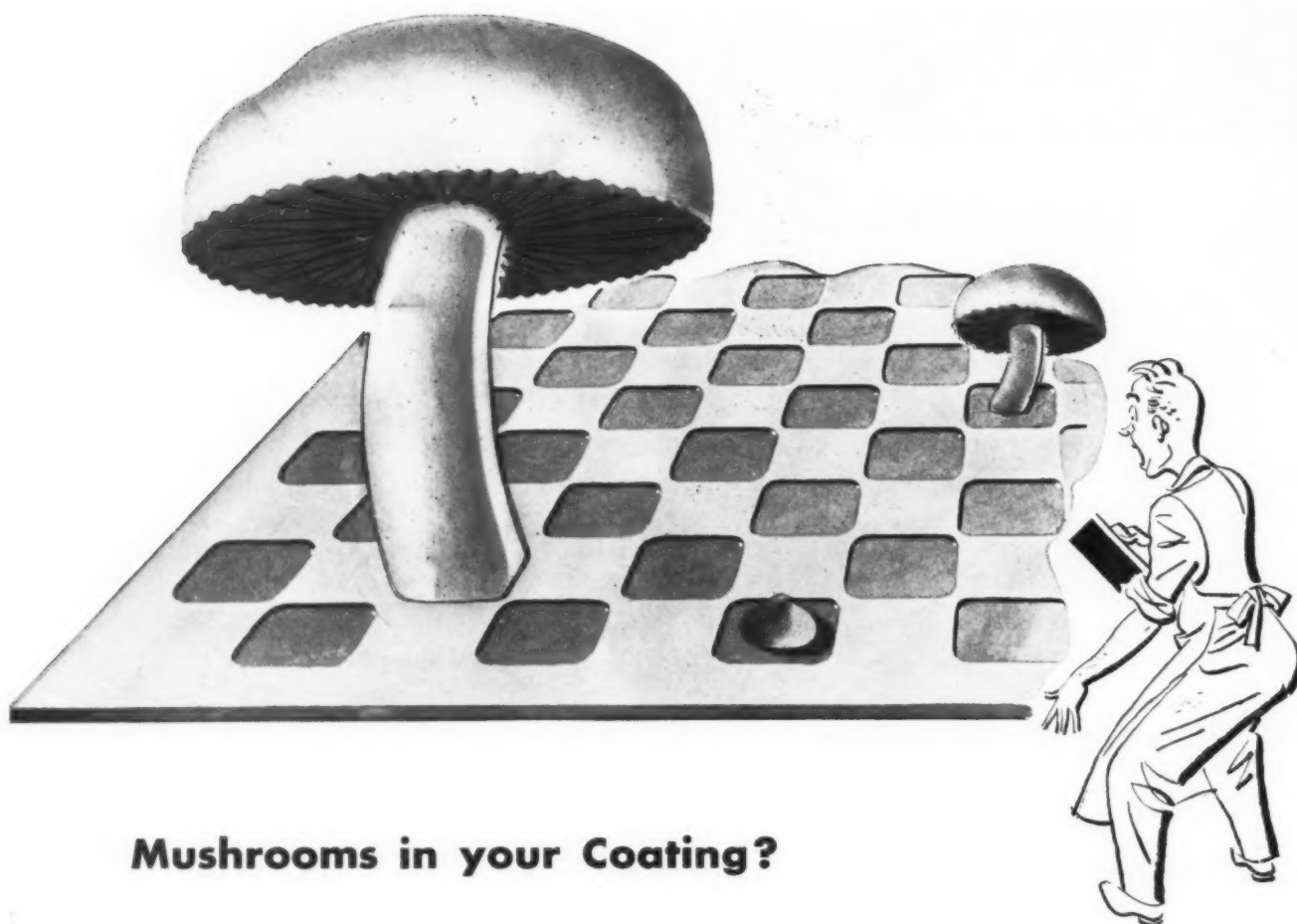
\* \* \*

The Hoe non-stop principle of operation permits running speed as high as 6,000 sheets an hour . . . Unit construction allows convenient expansion of the press to handle additional colors, whenever desired.

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910 East 138th Street, New York 54, N. Y.  
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If the halftone dots on your deep etch plates are spreading . . . shadows are solid and highlights missing . . . it probably isn't your fault. Some deep etch coatings just aren't designed to prevent "mushrooming".

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### What makes a coating better?

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IT  
OR  
NOT**



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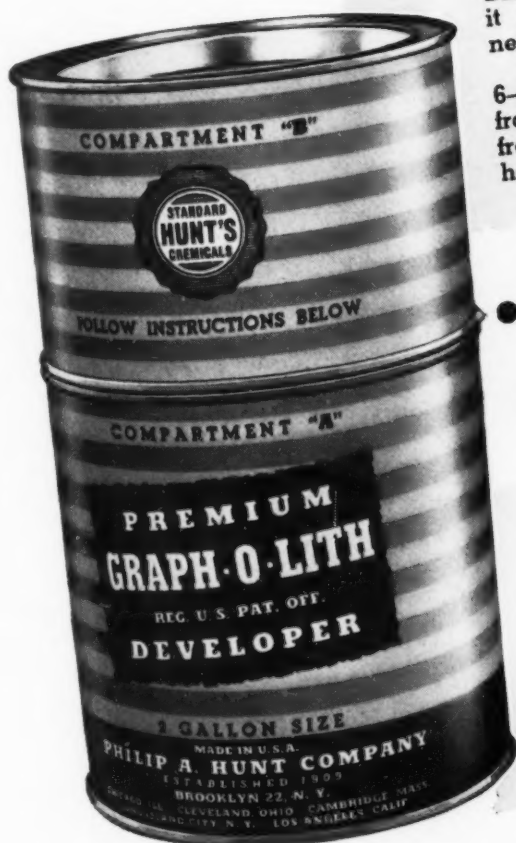
For Line and Halftone Negatives on  
Process, Stripping Films, and Paper

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*For pin-point shadow detail, uniform opacity in  
all dots, more negatives per gallon of developer*

Actual nation-wide tests, made under varying  
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DEVELOPER is better! Try it, and you'll agree that  
it improves the reproduction qualities of your  
negatives.

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help solve your problem.



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Where "seeing is selling"—photo-lithography has no rival.

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THE RIGHT INKS



FOR FINE LITHOGRAPHY





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FOR PLATE ROOMS  
FOR PRESSROOMS

# L-10

INCREASES PRODUCTION • SAVES CHEMICALS • REDUCES SCUM • IMPROVES HALFTONES

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**DEVELOPER** Speeds up action. Develops more square inches of film per gallon.

**HYPD** Speeds up clearing action. Keeps hypo in solution—reduces washing time.

**OPAQUE** Opaque takes on any surface immediately, and lays extremely smooth.

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Ask for booklet giving detailed information and instructions for use, or send order for one \$3.00 Package, sufficient for treating 128 gallons of working solutions.



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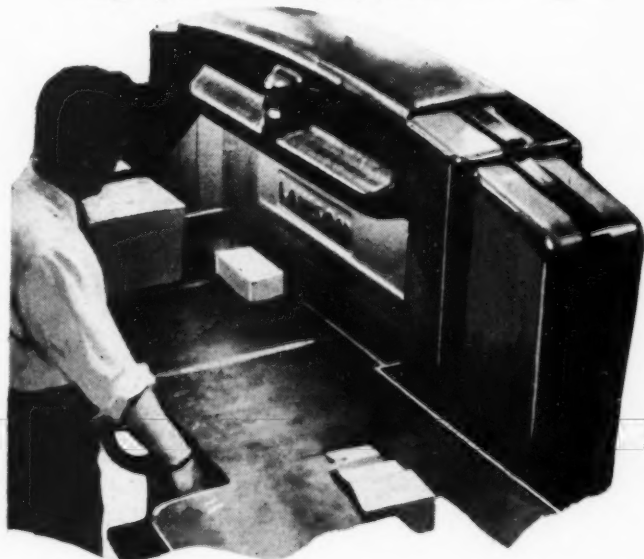
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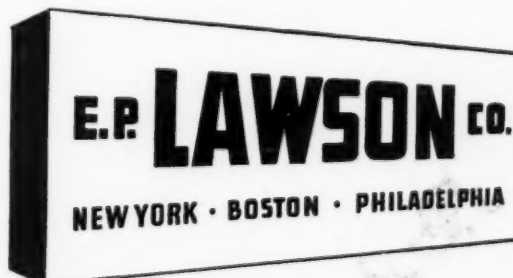
More than 375 precision-built *Lawson "38" Paper Cutters* have already been delivered in 1947. Every day, more *Lawson "38"s* are rolling off assembly lines to meet the unprecedented demand for this modern superior paper cutter. Get in touch with your nearest *Lawson* office or distributor today for complete facts and figures on the new *Lawson "38" Paper Cutter*.



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**M**AYBE you never guessed that coal plays a big part in the making of paper.

To schedule all of the coal used daily, plus the many more cars of other necessary materials, so that they are there just when you need them, is a nice bit of "industrial logistics."

While we don't use that name at Oxford, it describes the careful planning and complete control of all facilities that result in better than 1,000 miles of quality paper every day.

This is made possible because every step in the process from the wood to the finished sheet of paper is under our control.

Credit the foresight of building the mill at Rumford, Maine, with its nearby reserves of timber and plentiful water supply. Credit, too, the craftsmen, skilled by years at the art of making quality papers at Oxford—some 600 of whom have had 20 or more years' experience here.

And credit, also, the careful planning that controls the complete facilities needed to maintain a constant output of many varieties of quality papers made to the highest standards.

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# KEEPING IN TOUCH

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

• SEPTEMBER, 1947

## HALF-MILLION OFFSET RUNS MADE WITH NEW IPI TRI-METAL PLATE

An offset plate which lithographs press runs in the hundreds of thousands . . . without showing signs of wear . . . and with the last impressions lithographing as good as the first . . . is the latest development of the International Printing Ink Research Laboratory, New York.

The plate, known as the IPI Tri-Metal plate, is composed of 3 layers of metal—chromium, copper (the printing surface), and a base metal. The base metal, originally steel, is zinc at present because of the unavailability of steel for this purpose.

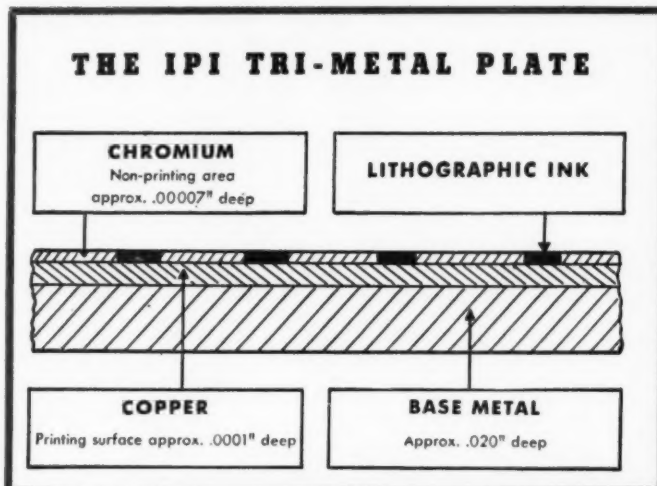
However, even without the additional longevity provided by a steel base, the IPI Tri-Metal plate, on commercial runs, has lithographed 600,000 maps on which previous plates usually wore out at 50,000 impressions, 461,000 folding boxes on which previous plates usually wore out at 25,000 impressions, 360,000 cigarette cartons on which previous plates usually wore out at 50,000 impressions, and 540,000 labels on which previous plates usually wore out at 100,000 impressions. At the end of each of these runs, the image on the IPI Tri-Metal plate showed no signs of wear.

Experimental runs with IPI Tri-Metal plates having a steel base, which better resists repeated sharp bending at the gripper clamps, have resulted in 1,750,000 impressions, 2,293,859 impressions, and 3,103,101 impressions. One steel plate was put on and taken off the press 36 times.

Equally as important as the long life of the IPI Tri-Metal plate is the fact that halftone areas maintain 100% ink-receptivity throughout the entire run, the last sheet lithographed being as clean and sharp as the first.

### Copper Printing Surface Has Many Advantages

When the IPI Tri-Metal plate is processed . . . in essentially the same manner as a deep-etch plate . . . the chromium plating is removed from the design area, exposing the copper. This



method makes it unnecessary for the lithographer to install metal-plating equipment for the preparation of his plates.

The advantages of copper as a printing surface are well-known to every pressman. For offset work, it has the additional advantages of being sensitive to grease, and longer-wearing than the lacquered surface of conventional deep-etch plates.

Important, too, is the fact that if the copper work area is

accidentally inactivated by premature wetting with acid fountain solution, it may again be made ink-receptive . . . quickly, while the plate is on the press . . . without impairing the ink-resistance of the chromium non-printing area.

Chromium, the metal covering the non-printing area of the plate, is less sensitive to grease than other industrial metals, including aluminum.

Hence, it is advantageous in

keeping non-printing areas untinted, and in securing sharper prints. Also, less water is required to keep the work clean and open, drying conditions are improved, and stronger colors are possible. Chromium has another advantage in being highly resistant to oxidation and wear.

### Long Life, Less Handling Effects Operating Economies

Although the initial cost per plate of IPI Tri-Metal plates is higher than the cost of conventional deep-etch plates, overall costs are lower. On a 500,000 run in three colors on boxboard, one customer estimates he saved \$1,450 in plate costs alone, not to mention additional savings in make-ready and lost press time.

The IPI Tri-Metal plate works ideally with IPI Vapolith inks under both heat-set and room-temperature drying conditions. It also works satisfactorily with conventional inks.

Although these plates are available only in limited quantities at present, inquiries will be promptly answered.

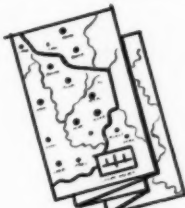
Write International Printing Ink, Division of Interchemical Corporation, Empire State Building, New York 1, N. Y.

### A Few IPI Tri-Metal Plate Production Records

The numbers of impressions reported below were made in commercial plants on commercial runs. For comparison with impressions secured from conventional deep-etch plates on the same jobs, see the third paragraph on this page.



**FOLDING BOXES**  
461,000  
IMPRESSIONS



**MAPS**  
600,000  
IMPRESSIONS



**LABELS**  
540,000  
IMPRESSIONS



**CIGARETTE CARTONS**  
360,000  
IMPRESSIONS



## KEEPING AN EYE TO THE FUTURE

The efforts we put into meeting current paper needs are only part of the story of International's activities. Equally important, we keep the future in mind—analyzing tomorrow's paper needs as well.

Our organization can therefore plan ahead in preparing raw materials in the great woodlands. Likewise, our research men and technicians are guided as to the direction their work shall take. Paper machines, too, can be scheduled far in advance for the desired production.

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vails. The kind of planning that considers now and the future is all-essential to the requirements of the millions who depend on paper and its products. International Paper Company, 220 East 42nd Street, New York 17, N. Y.



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Use the attached coupon and send in a trial order. See if you don't agree that Comolith has longer plate and press life . . . that it is exceptionally resistant to dispersion in water . . . and that it retards skinning to an unusual degree. In fact, see if Comolith doesn't give superior results from every angle.

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\*Comolith is guaranteed to give satisfaction. If for *any reason* it doesn't come up to your expectations, return the unused portion to us collect. Your refund or credit for full amount will be sent you immediately.

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NAME ..... POSITION .....

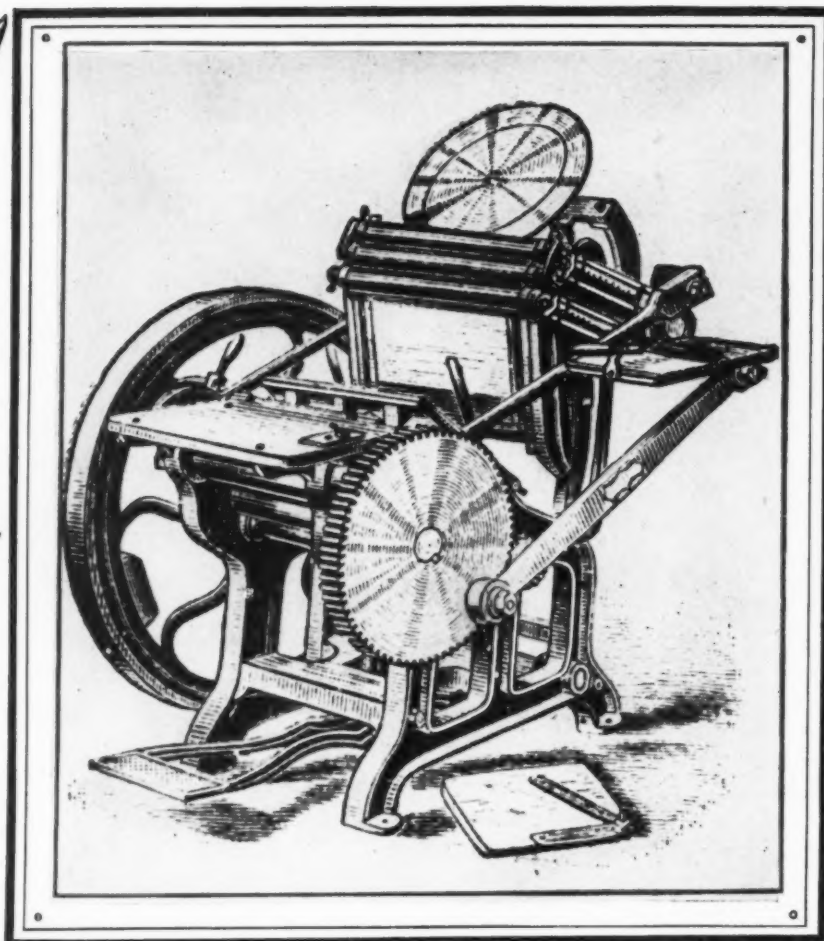
CITY ..... ZONE ..... STATE .....





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"GORDON" PRESS  
WAS THE  
"MARVEL OF THE AGE"  
SAM'L BINGHAM'S SON MFG. CO.

rollers were helping  
printers do better work



GORDON TREADLE PRESS: Circa 1850

**J**OB PRINTING came into its own when George R. Gordon in 1850 invented the famous "Gordon" press. Even today, his adaptation of the bed and platen principle survives in thousands of shops, where "electrified" Gordons turn out tons of small pieces.

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moving rapidly out of the "hand" age into the "machine" age SAM'L BINGHAM'S SON MFG. CO. was keeping pace by developing new kinds of rollers to meet the new demands.

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1/2 Gallon . . . . .	3.75
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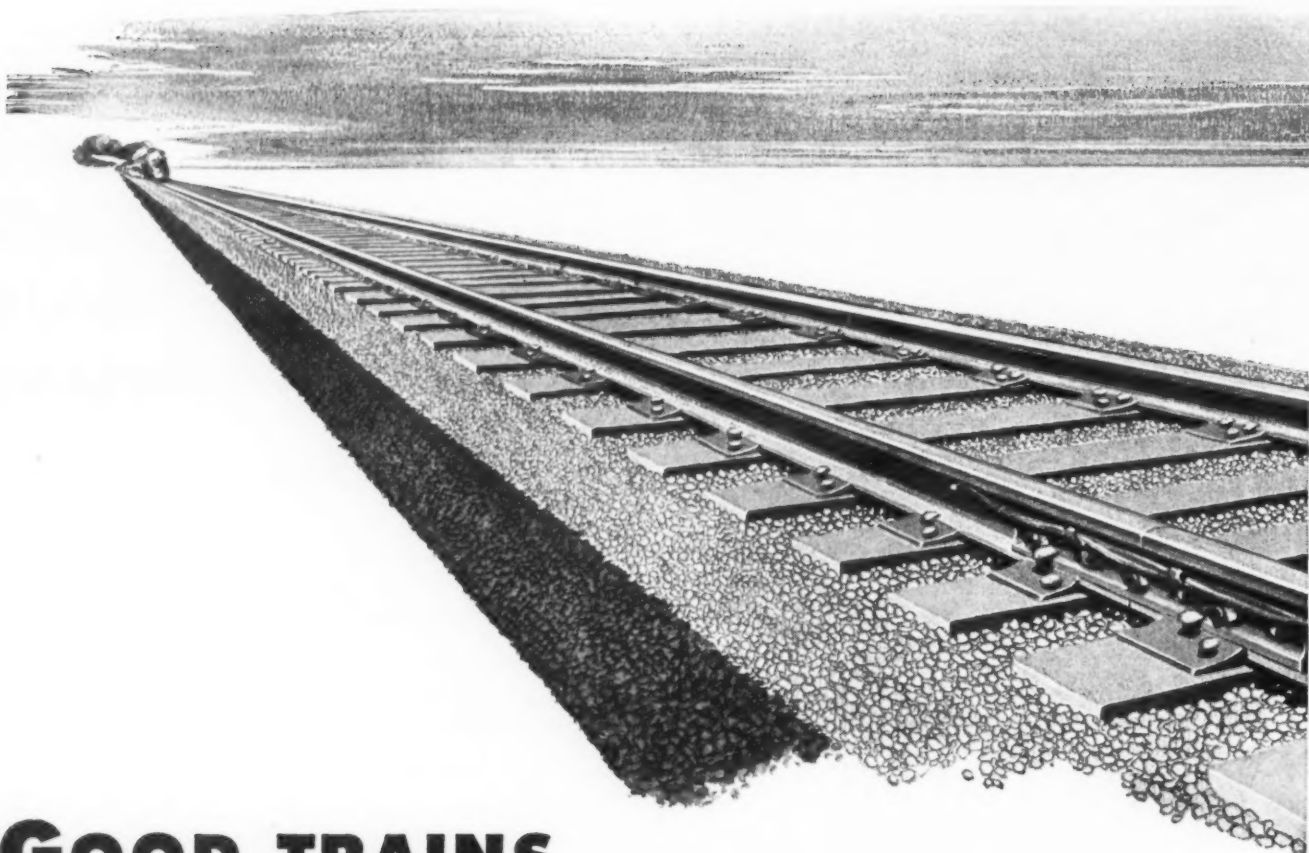
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## EDITORIALS

**T**HE attitude some labor leaders are taking toward the new Taft-Hartley Law, and their attempts to ignore or by-pass it, are reminiscent, as so many have pointed out, of the action of some employers 12 years ago when the Wagner Act became law. These employers soon found themselves in the position of lawbreakers, and were eventually forced to go along with the regulations imposed on them, much as they disliked to be subject to public controls.

The recently announced policy of the typographical union, for instance, of refusing to sign contracts with employers appears to place them in a similar position. Under the terms of the new law, unions, like employers, are required to bargain collectively, and are subject to penalties for unfair labor practices. As we see the case, it is just as unfair for a union to refuse to bargain collectively as it would be for an employer to ignore the legitimate demand of the union for a labor agreement. Investigation of these new tactics is already promised by some members of the Congressional labor committee.

To term the new legislation a "slave law" is patently ridiculous. The basic rights of the working man not only remain but are clarified and are safeguarded against employers and union leaders. We are certain that the nation is not "anti-labor," nor has anyone any plan for enslaving workers. The new law, as we see it, simply carries out the basic principle that full responsibility must accompany increased power whether it applies to a labor union leader or to a corporate tycoon. Unions have now come under a regulation comparable with that long exercised over corporations. Union leaders are to be accountable for their actions, for the actions of their union as such, for the dues paid in by their members. The average union member is scarcely the one complaining about such "slavery," although we can appreciate that some union leaders, long able to do as they please in conducting their operations, naturally find the imposition of such controls decidedly objectionable.

In planning its future course labor should keep in mind that the new law was passed by Congress by tremendous majorities, and after

long public hearings had thrashed out the many angles involved. The law reflects the strong sentiment of the country. It is the product of an aroused public opinion which cannot safely be ignored.

In view of the obvious fact that the country wanted and called for such a law, labor leaders should be fairminded enough, and well advised enough, to operate within the law. The nation currently needs intelligent labor leadership more than ever before, and hot-headed phrases and slogans designed to convince workers that the law won't work are no substitute for such leadership. Intelligent direction now can hold and consolidate for labor the gains it has made over the past 12 years, rather than lose ground by antagonizing the public.

It is of course labor's right to fight for the law's revision. But while it is in force, every worker and every labor leader should give it a fair trial—keeping in mind that, regardless of what they think of the measure, it is still the law of the land.

**A** RECENT neutral poll across the land revealed the fact that a majority was opposed to the Taft-Hartley law as such, but in a series of other questions covering the chief principles of the law, the majority favored them. This would indicate that in general, union members do not know that the law actually provides for many of the rights and union leader regulations which they desire. Unions have done a good job in selling members on the idea that the law is bad.

Here, then, is a challenge to lithographic employers. First, employers should so familiarize themselves with the provisions of the law that they will be able to discuss it intelligently with employees when the need arises. Second, employers should find a way of passing along the provisions of the law to employees in non-legal language. Lithographic workers generally are skilled and intelligent and thoroughly capable of thinking for themselves. But how many of them have read the law? How many employers have read it? Find a way to get the meat of the story over to the men in your shop and you will do them and yourself a great service.



# The Densitometer

★ *What it is*

★ *How it works*

★ *Its use in lithography*



Above: An Eastman Kodak densitometer in use.

## PART I<sup>1</sup>

THE values of light and shadow, through their relationships and contrasts, determine the quality of any picture.<sup>2</sup> It is unnecessary to stress the fact that lithography requires continual measurement of tone values. Every craftsman knows this because in the course of his daily work virtually every craftsman in the plant is called upon to measure tone values constantly. The photographer must make certain that his negative has been properly exposed and developed. The correction artist must decide what tones, if any, need to be reduced or strengthened. The pressman must make sure that the quality of the prints remains uniform throughout the run.

In the great majority of cases the craftsman's method of measuring tone values is very simple. He estimates these values by eye, without the assistance of any tools whatever.

Estimation of tone values by eye is altogether satisfactory for the *creative* artist, whose concern is only for tone relationships that satisfy artistic sense. But where a picture is to be *reproduced*, eye evaluation is subject to errors which prevent it from being a consistently dependable guide. In any lithographic plant, there are occasions when even the most

skillful photographer misses the mark in estimating tones, and the correction artist must do an abnormal amount of retouching. Now and then negatives or positives must be remade. Sometimes the proofs or even the press prints have the wrong tones. Such occurrences are evidence that visual estimates of tone values are not always completely reliable. A method of measuring tone values *exactly* could help solve many of the lithographer's problems.

Densitometry is such a method. It is a system in which a craftsman is given a precision tool to assist him in performing a task which he is now called upon to perform without any mechanical help whatever.

Densitometric measurements have a number of distinct advantages:

They eliminate the quirks of human judgment. No two people can judge tones with the same degree of accuracy, and no one person can judge them with the same accuracy all the time. But in the hands of a skilled craftsman a well-designed densitometer gives readings which are precise. If you measure a tone with a densitometer the reading will not change from day to day or from week to week. Unlike the human eye, moreover, a densitometer is not affected by contrasting tones in the immediate vicinity.

Densitometric readings are expressed in numbers. They can be recorded, and when they are recorded they have the same meaning for all craftsmen. They can be incorporated in tables or plotted on graphs to show their relationships to exposure time and development of negatives and positives, and to ink density and dot size in proofs and press prints. Mere word descriptions could obviously not be used in this way.

Being expressed in numbers, densitometer readings make it possible to perform certain calculations. For example, relative exposure times can be computed *exactly* from densitometer readings. They can only be guessed at from visual estimates.

Density readings can be made on continuous-tone, halftone, transparent, or opaque images. Under proper conditions the density will be a true measure of visual tone value and also of the light transmitting or reflecting power of the tone area. Making density readings need not be time consuming, for usually only important tones need to be measured—not all of them.

For a craftsman or artist to use a densitometer to measure tone values, instead of relying on estimates made by eye, is certainly no reflection upon his ability. It would be unreasonable to expect him to judge tones with

<sup>1</sup> Excerpts from Technical Bulletin No. 4, "Optical Density," of the Lithographic Technical Foundation.

<sup>2</sup> "Tone and Color Control," by Paul W. Dorst, *Modern Lithography*, March 1947, pg. 30.



The densitometer is eliminating much guesswork and rule-of-thumb procedure of lithography. This article will help you to understand the instrument better.

precision as it would be to expect a photographer to estimate exposure times without a clock or watch.

Densitometry long ago moved from the realm of academic theory to the world of practical use. Many commercial photographers and even some amateurs use densitometers as a matter of routine.

#### The Meaning of Density

Optical density—generally simply called *density*—is a standard means of expressing the value of a tone in the form of a number. On positive prints, the density of highlights will be in the neighborhood of zero, while the density of heavy shadows will usually be somewhere between 1.4 and 1.9. The density of the most opaque portions of photographic negatives and positives may run as high as 3.0. Densities greater than 3.0 are seldom encountered in practical work.

The numbers used to designate density values are directly proportional to visual tone values. If a halftone scale is printed with each tone having a density 0.1 greater than that of the preceding tone, the scale will appear to the eye as a uniform series of tones—a series in which there is the same difference in blackness between each pair of consecutive tones. This would also be true if the density difference from each tone to

the next were 0.2 instead of 0.1. In fact, it would be true regardless of how great or how small the difference in density between consecutive tones might be, so long as the difference was the same throughout the scale.

Density is really the degree of blackness of a tone area—its light stopping ability. The darker a tone, the higher its density. For positives, therefore, the words *high* and *low*—when applied to density—mean exactly the opposite of what they mean to the artist. What the artist would call a *low* tone is a relatively black one, and since density is the degree of blackness, such a tone would have a *high* density. Likewise, what the artist calls a *high* tone—a high-light—has a low degree of blackness, and therefore a *low* density.

When a density value refers to the proportion of light *transmitted* by a tone area, as on a photographic negative or positive, it is called *transmission density*. When it refers to the proportion of light *reflected* by a tone area, as on a drawing, painting, or print, it is called *reflection density*.

The numbers used to designate density values are derived from the relative intensity of light which is either transmitted or reflected by a tone area. But the relationship between density and light intensity is more complicated than a simple proportion, because the human eye does not interpret tones in simple terms of light intensity.<sup>3</sup>

#### Transmission Density

When light strikes a photographic negative or positive, part of the light is absorbed by the plate or film. If the negative or positive is an ordinary silver one, part of the remaining light is scattered out of its original path by the small silver particles which make up the image. The rest of the light is transmitted through the negative or positive in its original direction.

<sup>3</sup>To anyone who understands what a logarithm is, the relationship between the optical density of a tone and its light intensity will be fairly easy to grasp. A speaking acquaintance with logarithms can be picked up in a few minutes from the Foundation bulletin. The bulletin also contains density tables. However, it is perfectly possible to use density readings in practical work without understanding the mathematical theory behind them. Anyone who prefers to omit the mathematics, equations, etc., can still make good practical use of the densitometer.

Dye images and other images which are not made up of small particles do not scatter light in the way silver images do. All of the light which is not absorbed by a dye image is transmitted through it without any change in direction.

More light is transmitted through light portions of an image than through dark ones. These differences in the amount of light transmitted through various sections of the negative or positive are responsible for the different tones of the image.

The light striking the negative or positive is called the *incident light*.

The *transmittance*—sometimes known also as *transmission*—of any tone area is simply the fraction of the incident light which is transmitted through the area, without being absorbed or scattered. A tone area which allows half the incident light to pass through it without any change in direction has a transmittance of  $\frac{1}{2}$ , or 50%.

The fact that density values do not depend upon the amount of light striking a negative or positive is a great advantage, for under most viewing conditions, *visual* tones do not depend upon the intensity of the illumination either. If the intensity of the light striking a negative or a positive is increased or decreased, the eye does not notice any appreciable change in relative tone values. Visual tone values, like density readings, are relative. But in estimating the value of tone, the human eye cannot ignore contrasting tones in the immediate vicinity. On the other hand, a densitometer is not affected by contrasting tones. A densitometer can and does ignore all tones except the one the operator is measuring. This factor—this independence from any effect of adjacent tones—is one of the reasons why density measurements are more suitable for technical control than visual judgment.

#### Reflection Density

Reflection density is very much like transmission density. When light falls on an opaque image—for example, a paper print—part of the light is absorbed. The remainder is reflected in various directions.

How much light is reflected in each of the different directions by a given tone area depends on two factors. The first factor is the tone density of the area. A highlight reflects more light than a shadow tone. The second factor is the nature of the surface of the image. A glossy surface reflects a beam of light largely in one direction, as though the surface were a mirror. A rough or matte surface reflects the light more nearly equally in all directions.

In measuring reflection densities, the standard practice is to illuminate the tone area at an angle of  $45^\circ$ , and to measure the amount of light reflected at  $90^\circ$  to the surface. This arrangement corresponds roughly to average viewing conditions. Anyone reading a book or a magazine holds the page more or less perpendicular to his line of sight. The source of light is usually somewhat to the side. The reader sees only the light which is reflected into his eyes—at roughly  $90^\circ$  to the page. Any light reflected in other directions is lost so far as the reader is concerned.

Just as *transmission* density is based upon the *transmittance* of a tone area, so *reflection* density is based upon *reflectance*. But there is one important difference between transmittance and reflectance. Transmittance is the fraction of the *incident* light which passes through a tone area without being absorbed or scattered—in other words, the ratio between the intensities of the *transmitted* light and the *incident* light. However, *reflectance* does not involve the *incident* light at all. Reflectance is the ratio between the amount of light reflected from a given tone area and the amount *reflected from a white area on the same paper*.

Reflection density has the same relationship to reflectance that transmission density has to transmittance.

Reflection density readings express the values of tones in an opaque image, like a paper print, in exactly the same way that transmission density readings express the values of tones in a transparency. Reflection density values, like transmission density values, are proportional under

most viewing conditions to visual tone values. Like transmission density readings, reflection density readings are relative. They are not affected by changes in intensity of illumination. They do not express the value of a tone in terms of light intensity. Instead, they tell how much darker a tone is than some other tone. The most extreme highlight on the print—a white area—has a zero density, and all of the other readings on the print are expressed in relation to this value.

#### Color Work

On colored images, density readings can be made through color filters, provided the densitometer is designed for use with filters. At the present time, however, the use of such readings in practical color reproduction is limited largely to control of the full-strength primary colors in color process reproduction.

Densitometer readings on color-separation negatives and positives have played an important part in controlling color-separation technique.

#### Density Table

In practical work it is sometimes necessary to find the transmittance or reflectance of a tone area from its density, or to find the density of the tone area from its transmittance or reflectance. The density table (contained in the Foundation bulletin) can be used in such cases. It gives the values of transmittance or reflectance

tance, expressed in percentages, corresponding to density values ranging from zero to 3.00.

So far as the table is concerned, it makes no difference whether you are working with transmission densities or with reflection densities.

**A** DENSITOMETER is a special type of light meter designed to show the density of a tone area rather than the intensity of light transmitted or reflected by the area.

There are various types of densitometers. They differ in what they will do, how they do it, and what they cost.<sup>4</sup> The choice of a particular densitometer depends on what it is to be used for and on how much is expected of it. The best instrument for a particular purpose will be the one which does everything required of it with the greatest accuracy in the shortest time, and which changes least in accuracy with age and use.

Manufacturers of commercial densitometers furnish literature giving fairly complete details on the design and performance of their instruments. If the information on any feature is

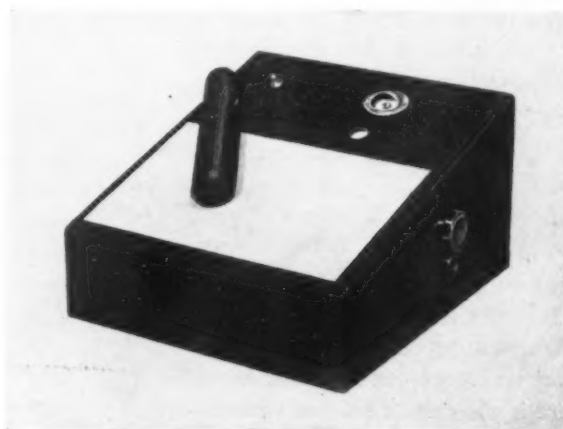
<sup>4</sup>The principles governing the design of densitometers are discussed in the more complete books on photography and optics. Three of these books are:

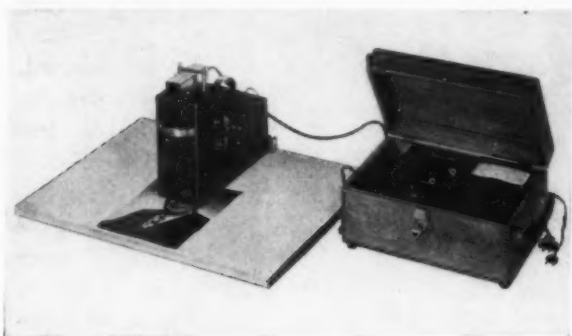
*The Theory of the Photographic Process*, by C. E. K. Mees, published by The Macmillan Company, New York, 1942, 1124 pages.

*Handbook of Photography*, by K. Henney and B. Dudley, published by McGraw-Hill Book Co., Inc., New York, 1939, 871 pages.

*Photography, Its Principles and Practice*, 4th edition, by C. B. Neblette, published by D. van Nostrand, Inc., 250 Fourth Ave., New York 10, N.Y., 1942, 865 pages.

A transmission densitometer for measuring tones of positives or negatives. (Courtesy National Photocolor Co., New York.)





A reflection type densitometer for measuring tone densities on opaque photos, art work, or reproductions. (Courtesy Photovolt Corp. and Henry P. Korn, New York.)

omitted, it can ordinarily be obtained from the manufacturer on request.

Following is a review of the factors that a lithographer will want to consider in purchasing a densitometer for use in the plant.

#### What Kinds of Tones Are to be Measured

Some densitometers are designed to measure only transmission densities. Others will measure only reflection densities. Combination instruments will measure both. At present there are more transmission densitometers available than reflection or combination instruments.

If all the readings in the plant are to be made on one densitometer, the instrument should without question be equipped to measure both transmission and reflection densities. However, it may be more economical in the long run, especially in large plants, to furnish different instruments to different departments. Where this is feasible, the pressroom needs only the reflection type, since it handles only opaque prints. The photographic and art departments, however, might be provided with both transmission and reflection densitometers, or with combination instruments, since they handle transparent negatives and positives as well as the opaque original copy.

#### How Does the Densitometer Operate?

Densitometers are of two general types: visual and photo-electric.

In visual instruments, an arrangement of lenses and mirrors brings together the tone being measured and a control tone, for visual comparison.

By making an adjustment the operator increases or decreases the density of the control tone until he sees, judging by eye, that the two tones match. Then he reads the density on a scale.

Properly designed and calibrated densitometers of the visual type give readings of excellent accuracy, even in the hands of individuals with very little experience. However, they have two disadvantages: (1) Many people feel eye strain after making twenty or thirty readings in succession. (2) For the most accurate results, instruments of this type must be used in a dimly lighted room, and the user must allow as much as five or ten minutes for his eyes to adapt themselves to this light before making any readings.

In most lithographic work, however, this second disadvantage is less serious than it might seem. The greatest precision is usually not necessary in densitometer readings, and in most cases the densitometer can be used in ordinary light.

Photoelectric instruments, on the other hand, overcome both these disadvantages. They do not subject the user to eye fatigue, and they do not require a semi-dark room even for accurate work. They are completely independent of personal judgment. When many readings are to be taken in succession, they are definitely superior to visual-type instruments.

There are several types of photoelectric densitometers:

One variety operates in exactly the same way as visual instruments except that a photoelectric cell or cells take

the place of the human eye in matching the tone being measured and the control tone. It takes a little more time to make readings on such instruments than on other types of photoelectric densitometers, but the readings are highly accurate.

Another variety uses a barrier-layer cell similar to that employed in the Weston or G-E exposure meter used in photography, with a microammeter and a dial reading directly in density values. This variety gives the fastest readings, but the accuracy seems to fall off for densities above 2.

Still another type employs a vacuum photoelectric cell and an electronic amplifying circuit. This type is somewhat more likely than the others to get out of adjustment. However, when it is in proper calibration, readings can be made quite rapidly, and with good accuracy up to densities of 3.

Early photoelectric instruments were not dependable, but considerable improvement has been made in the last few years. Further development of these instruments may be expected with confidence.

#### How Large An Area?

The area which the densitometer "sees" should be neither too large nor too small. The reading will have no meaning unless the tone on the transparency or print is uniform throughout this area. If the densitometer reads too large an area, it may be difficult to find a correspondingly large expanse of uniform tone on the transparency or print. On the other hand, if the densitometer covers too small an area, the instrument will not give consistently satisfactory readings for coarse-screen halftone images.

One commercial instrument reads a circular area 4 mm. (about 5/32 inch) in diameter, and this seems to meet most practical requirements for both continuous-tone and halftone work.

*(Next month: The range of the densitometer, dot patterns, illumination, accuracy, costs, how measurements help, continuous transparencies, halftones, tone correction, platemaking, presswork, and future developments.—EDITOR.)*



# Drug Firm's Advertising Is Sparked by Lithography



Richard Roley, former ML editor, is now advertising manager, Wyeth, Inc., Philadelphia.

SURVEY OF 1774 PIECES OF MAIL RECEIVED BY A GENERAL PRACTITIONER  
BETWEEN MAY 1, 1946 and APRIL 30, 1947

Type of advertiser	Percentage of total
Pharmaceuticals . . . . .	85.0
Medical books and Journal subscription solicitations . . . . .	3.3
Medical equipment and instruments . . . . .	1.1
Miscellaneous -- including all mail of a non- medical nature . . . . .	10.6
<u>Type of postage used</u>	
Printed permit . . . . .	48.3
Postage meter . . . . .	29.9
1¢ stamp . . . . .	7.6
2 ½¢ stamps . . . . .	0.4
1½¢ stamp . . . . .	3.8
First-class . . . . .	2.9
Government post cards . . . . .	7.1
<u>Corner cards</u>	
Usual style--name and address in upper left- hand corner . . . . .	68.3
Name and address on flap or reverse side . .	5.5
P.O. box or street address used--no company indicated . . . . .	4.1
No corner card or return address . . . . .	22.1
<u>Broadside and mailing cards</u> . . . . .	18.7
Sealed . . . . .	3.3
Unsealed . . . . .	5.5
Mailing cards . . . . .	9.9
<u>Sample request cards enclosed</u> . . . . .	15.0
Not prepaid . . . . .	2.8
Business reply . . . . .	12.2
<u>Samples</u> . . . . .	9.3
Blotters (1 or more) enclosed . . . . .	15.5
House magazines (monthly, bi-monthly, or quarterly) . . . . .	6.3
Letters enclosed . . . . .	26.8
<u>Number of products advertised in individual mailings</u>	
One product . . . . .	66.6
Two products . . . . .	15.7
Three products . . . . .	7.0
Four products . . . . .	2.0
Five products . . . . .	1.0
Over five products . . . . .	7.7

Chart from direct mail survey by  
Fisher-Stevens Service, Inc., New York.

**B**ROADSIDES, mailing cards, folders, charts, booklets, calendars, house magazines and blotters—these are the media being widely used by pharmaceutical manufacturers for direct advertising to the medical profession and to retail druggists. This type of advertising literature is particularly well adapted to production by lithography. A study of the breadth of the field, and a close-up of the campaign being carried on at present by one particular firm, provides a picture of the volume of lithography involved.

In order to analyze the material, a New York mailing firm collects and compiles data on all of the mail received by a typical physician in that city. This firm, Fisher-Stevens Service, reports that in the 12 month period ending May 1, 1947, this "average" doctor received 1,774 mailings. This was a decrease of three percent from the year before, but mailings increased appreciably in the last three months and the company reports that this accelerated rate is continuing. There are approximately 100,000 medical doctors in the U.S., and 53,000 retail druggists.

Pharmaceutical manufacturers accounted for 85 percent of the volume of direct mail going to the doctors. The accompanying table shows the analysis of the mail and reveals the



ULCER  
LIVES  
OF THE  
GREAT

THOMAS  
CARLYLE  
1795 · 1881

Wyeth



---

*This fine example of offset lithography in eight colors is reproduced through courtesy of WYETH INCORPORATED, Philadelphia, manufacturers of pharmaceutical, biological and nutritional products.*

*It was the cover for a mailing on AMPHOJEL and other preparations used in the treatment of peptic ulcer. The mailing was the first of a series on "Ulcer Lives of the Great." Carlyle is the subject. He is shown in a characteristic morose mood, probably "making acid."*

*Homer Hill was the artist. He was born in New Jersey and studied at the New York School of Applied and Fine Arts. He works at home, which is Sleepy Hill Farm, Livingston, New Jersey.*

*The lithography is the work of the American Colortype Company, Clifton, New Jersey.*

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most popular types of mailing pieces used in this market.

Richard Roley, advertising manager of Wyeth, Inc., Philadelphia, and former editor of *Modern Lithography*, reports that his firm is leaning heavily on lithography to handle an intensive schedule of regular mailings. "We average two deluxe mailings a month," Mr. Roley says. "In addition, each month, there are about three self-mailers and half a dozen post cards, not to mention the vast quantity of detail literature which is given to our sales representatives."

Typical recent mailings of the Wyeth pharmaceutical firm included an 8½ x 5½" french fold piece, lithographed in four colors on both sides, with a two color envelope to match. The mailing also contained a processed letter on a lithographed letterhead. Another mailing series comprised a group of 5½ x 8½" blotters in two colors. All retail druggists in the nation received a two color lithographed self-mailer, 8½ x 11", with a return envelope folder in two colors and a card in single color on colored stock. Booklets mailed recently included a 64 page, 5½ x 8½" booklet, in two colors, plus four color covers, all lithographed. Another booklet, the same size, was lithographed in two colors throughout. (See front cover for typical selection.)

One especially elaborate mailing sent out recently was an 8½ x 11" two fold piece, with the cover art reproduced by lithography in 12 colors. (This cover was a specimen insert in *Modern Lithography*, May, 1947).

A current series of elaborate advertising folders is based on the theme "Ulcer Lives of the Great," and is centered around five famed historical personalities who suffered from ulcers. Mr. Roley reports that the campaign, which required a great deal of research, and the preparation of full color art work, is being well received, and has been termed "the best in the industry." The cover of one of these lithographed folders accompanies this article as an insert.

Lithography is by American Color-type Co. The same art work and theme is being used in a series of advertisements in the *Journal of the American Medical Association*.

The retail druggists and the medical doctors, as we have seen, are the targets of a vast volume of direct

mail. It naturally follows that to catch their attention and interest a mailing piece must somehow stand out from many others if it is to accomplish its mission. Fine art work, lavish color, and top quality reproduction are utilized to make the Wyeth campaigns effective.★★

## Registrations Indicate Large PIA Convention

**D**URING August, reservations for the 61st annual convention of the Printing Industry of America had reached over 550, James R. Brackett, general manager of PIA, announced. Attendance at the convention, to be held at French Lick Springs, Indiana, September 22-25, is exceeding expectations, Mr. Brackett said in announcing some advance details of the program.

In general, the program will deal with industrial relations, introduction of the new PIA uniform accounting and cost finding manual, provide panel discussions of sales and new processes and describe the new PIA research and operations manual.

The sales panel will be conducted by Walter Sackett, sales manager of R. R. Donnelley & Sons Co., Chicago, with the assistance of other sales managers in Chicago as a presentation of the Graphic Arts Association of Illinois.

The panel on new processes will be directed by R. Verne Mitchell, chairman of the board of the Harris-Seybold Co., Cleveland, and president of the National Printing Equipment Association.

Lyle Wilon, chief of bureau of the United Press in Washington, twice winner of the headliners award and of other distinctions in journalism, will be the banquet speaker giving an analysis of the coming political campaign.

Industrial relations sections meetings—of the union employers and the open shop employers—are also planned. Each section will give the

most recent interpretation of the new labor law in terms of such experience as has been gleaned since its passage and also in terms of its probable impact.

There will be special reports on the paper situation, on the PIA small business tax program, on government competition and on development plans for research in cooperation with the General Post Office.

There will be an organization meeting of young executives who tentatively plan to organize a national committee to encourage the formation of young executive groups in cities throughout the country and to arrange for an exchange of special studies among such groups. At least 12 such groups are now organized or are in the process of being organized.

The National Printing Equipment Association will hold its annual meeting with Printing Industry of America.

### MASA to Meet in October

The annual convention of the Mail Advertising Service Association is scheduled for October 19, 20, 21, and 22, at the Hotel Cleveland, Cleveland. Among topics to be discussed are: "Photo-Offset Exchange" by V. C. Dwyer, Jr., Tanki Mail Advertising Service, Pittsburgh; "Imagination" by Bernard Rosenstadt, Ardlee Service, New York; "Some Do's and Don'ts about Offset" by Homer J. Savage, Savage, Inc., Buffalo, N. Y. Edward N. Mayer, Jr., of James Gray, Inc., New York, will speak on a subject entitled "Enclosed Please Find."



# PROBLEMS IN 24 SHEET POSTERS

By Robert F. Reed

Chief Consultant  
Lithographic Technical Foundation\*

Outdoor Advertising

EARLY in 1943 the problem of flagging of posters was called to the attention of the Lithographic Technical Foundation with the request that its Research Department attempt to find the cause. Serious flagging trouble had just been experienced with two non-consecutive showings of an important poster series, the flagging having occurred pretty generally all over the country. The expense of repairing these posters, and customer dissatisfaction with the result, were such that prevention of a recurrence was imperative.

Naturally the first step toward solution of this problem was to find out why the two posters flagged badly while similar posters in previous and intervening showings gave little or no trouble. Fortunately, the second of these flagging posters was still on the boards and it was possible to view a number of examples of the trouble and also to witness the actual posting operation and subsequent development of flagging. From the observations made it was possible to set down a number of possible causes for laboratory investigation.

Nine sample posters representing

consecutive monthly showings and including the two troublesome posters were then tested in the laboratory for the following five properties:

1. Basis weight of the paper.
2. Weight of ink per square foot on different areas of the posters, but principally on solid backgrounds where flagging appeared to be worst.
3. Moisture vapor permeability of the paper and of the different printed areas, especially solids.
4. Rate of liquid moisture penetration through the paper and through different printed areas, especially solids.
5. Percent shrinkage of the unprinted and printed paper from the moist and fully expanded state to dryness, in both the grain and cross directions.

Correlation of the data obtained with the reported statistics on performance of the nine posters showed two things:

First, that flagging of the posters bore no relation whatever to

differences in the papers involved, and

Second, that the two troublesome posters carried heavy, moisture impermeable films of ink, particularly in the solid backgrounds where the principal flagging occurred.

Glue was also considered as a possible factor in flagging but was discarded. It was felt that because of the wide distribution of the trouble in the case of the two offending posters, it could hardly be due to a sudden and general change in the quality of glue used by the many poster plants involved.

Based on the results of these tests, the following explanation of the flagging trouble and recommendations for its prevention could be given.

Flagging is caused primarily by a combination of tension in the sheet and a tendency of the sheet to curl away from the board as a result of superficial drying, while the paste is still wet underneath. This combination of forces probably exists in every poster during drying, but does not always result in flagging.

\* Address (recorded) before students of Intensive Courses, Outdoor Advertising School, Notre Dame University, July 10, 1947.

Whether or not flagging actually takes place depends on contributing conditions which either aggravate the tendency of the sheet to shrink and curl, or which reduce adhesion at the laps thus allowing curl to start. Once the lap edge starts to curl, shrinkage of the sheet can take place freely provided the paste between the sheet and the board is still liquid.

A heavy, moisture-impermeable film of ink on the sheet prevents drying of the glue between the sheet and the board. This allows the sheet itself to dry superficially and to shrink and curl away from the board.

A run-over of ink onto the lap edge of the sheets prevents adhesion of the overlying sheets, so that tension can more easily pull the overlapping sheet away.

With these observations in mind, certain tentative recommendations could be made for prevention of flagging.

The poster, especially where there are large areas of solid color, should be lithographed either with a minimum of ink, or with an ink which, when dry, permits relatively rapid escape of moisture from the glue.

Care should also be taken by the lithographer to keep the laps clean. If good adhesion is obtained at the lap, flagging is less likely to develop.

Posters carrying heavy colors on large areas can be hung to best advantage on cloudy days, early mornings, or late evenings. When the temperature is low and the humidity high, the shrinking and curling tendency of the sheets while drying and before the glue has set will be at a minimum.

Obviously these conclusions were not final and needed confirmation. Certain poster manufacturers therefore agreed to submit sample posters to the laboratory each month to be held for immediate testing in case one of them developed flagging trouble. In the meantime, however, experiments were to be made to increase the moisture permeability of ink films, particularly in large areas of solids. It may be significant therefore, that no case of serious flagging of the posters involved has developed

during the past three years that would enable checking of the laboratory findings.

In the meantime, however, another type of trouble developed, namely, splitting and popping-off, which the Foundation was asked to investigate. Concurrent with this trouble came complaints from the poster plants of weakness of the posters. The sheets would often break while being lifted to the boards, as some expressed it, like tissue paper. Both of these troubles occurred in areas of the posters carrying little or no ink, and it appeared obvious that they were related as to cause.

Laboratory tests therefore were made on a number of posters, some of which gave trouble. Others did not. Specimens were cut from both printed and blank areas of the individual sheets and tested for dry tensile strength, percent stretch at break, and wet tensile strength; in all cases both with and across the grain. When the data obtained were correlated with the reported performance of the posters it was found that the offending posters showed either a low percentage of stretch at break, or a low wet tensile strength, or both.

The obvious conclusions, then, were that breaking of the sheets while being posted was due to low

strength of the wet paper, and splitting or popping-off while the sheets were drying on the boards was due to lack of stretchability; in other words to the inability of the paper to withstand the tension produced during drying. These troubles were therefore the direct result of unsatisfactory paper properties, undoubtedly due to war-time shortages of suitable long-fibered pulps necessary to the manufacture of desirable poster papers.

As to future work, the Lithographic Technical Foundation is in a position to continue studies of paper, ink, and lithographic factors affecting the serviceability of posters, in cooperation with paper, ink, and poster manufacturers. A project entitled "Investigation of 24-Sheet Poster Problems" can be set up with proper sponsorship and some financial support.

We are confident that the interests of all concerned, paper and ink makers, poster manufacturers, and the outdoor advertising industry, will best be served by an aggressive program of systematic research toward the solution of current problems, and the further improvement of materials and methods to meet tomorrow's requirements.★★

## 24 SHEET POSTER NOTES

By Wade E. Griswold

*(The following comments were made by Wade E. Griswold, LTF executive director, the same day at Notre Dame.)*

**F**ROM personal experience and from that which I have had in the past 3 years in association with Prof. Reed and others in the research setup of this institution, it seems to me there is some evidence that, under certain circumstances, where heavy solids are involved in the printing of backgrounds or concentrated areas on a poster, it is possible to so overload the ink on the sheet that it permeates to an extent that actually waterproofs through to the back

sufficiently that normal adhesives and posting are prevented from doing their job. If that is the truth then information should be given to lithographers and to their customers, if necessary, as to how to overcome that difficulty through cooperation on art and production.

If is not a fact, the idea having gained prevalence among some customers, they should be straightened out.

It is to ends like these that the Outdoor Advertising Association and  
(Continued on Page 85)

# The Graphic Arts in Europe

After two years of peace Europe's plants  
are in dire need of paper, supplies, machines



*By Henry P. Korn*

**L**ITHOGRAPHERS and printers of Europe are anxious to learn more about our methods. They have read and heard about them and are eager to purchase U. S. equipment. They are interested in our color reproduction methods, our various types of screens. They envy the large transparencies with which we work. They know of the importance of scientific control instruments, and they admire our large reproduction cameras, vacuum frames, temperature control systems, and our high speed presses.

Before the war they looked to Germany for equipment and methods. Germany was considered the best, most scientific and most progressive supply center. Today no equipment and no chemicals are shipped from there, although process cameras are about to be delivered from the Russian occupied zone.

For two months I traveled in Europe, visiting England, France, Belgium, Switzerland, and Italy. After only a few days in Europe you know that they lack coal, oil, and what is known as power.

#### England

England has changed very much. The labor government has brought about the revolution which we always find in post war periods. Priorities and ration coupons are worth more than cash. British life is very standardized. The inadequate

diet, which started more than seven years ago, appears to be the main reason why no more work is accomplished. You tire easily on this diet and especially when you know that there is little hope for immediate improvement. People however have work; there is no unemployment and so the British are optimistic that they will work out of their troubles in years to come.

The graphic arts trades are very busy; more orders could be accepted if there were not an acute paper shortage. Offset printing has taken full advantage of this situation and though England was always strong on letterpress work, we know that offset is going to play a bigger part in years to come. Reproduction departments work with gallery cameras and use darkroom types for only large reproductions. You note this all over Europe. It is admitted that it takes more time to produce each negative but they claim that better detail is obtained and "thus time is

saved on retouching and etching."

The equipment manufacturers are very busy; they are swamped with orders not only from domestic printers but also from Europe and the British dominions and colonies. It usually takes three months delivery time after receipt of orders. Lenses, prisms, routers and routing equipment are delivered fairly quickly. The manufacturers have had little time to devote to new developments. We see that cameras are built to operate more automatically and are made mostly of metal. Some electronic equipment has been built but not much time was devoted to this development.

One development has to be stressed however and that is the work done on bi-metal plates. It is not work done since the end of the war but rather a continuation of research work done over a period of years. The ink manufacturers, Coates Ltd., have carried out this extensive work because they wanted to develop a better ink which gives a more reliable reproduction. They found what is known to us: our grained aluminum and zinc plates have too many variable factors. Bi metal plates are nothing new to the industry. A great many of them were developed and today the most important ones in Europe are:

Hausleiter—brass and stainless steel  
(Continued on Page 87)



# For Improved Line and Halftone Work **KODALITH ORTHO FILM, Type 2**

IMPROVED TYPE  
80% faster than previous product. Optimum  
development 2 1/4 min. at 68° F. (20° C.) in  
Kodolith Developer.

**KODALITH ORTHOCHROMATIC • TYPE 2**

24 SHEETS  
8 x 10 in.  
20.3 x 25.4 cm.

**KODALITH ORTHOCHROMATIC • TYPE 2**

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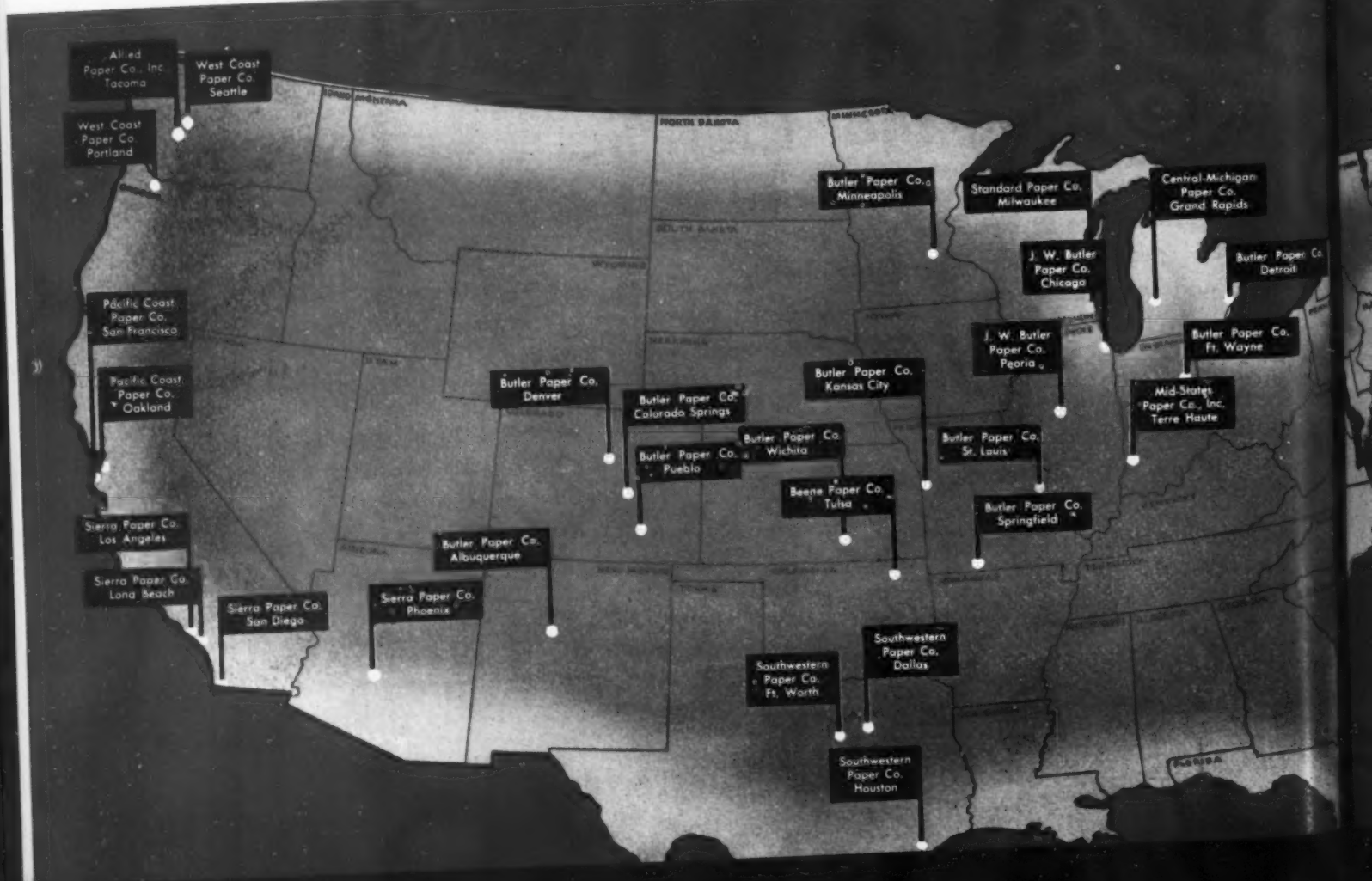
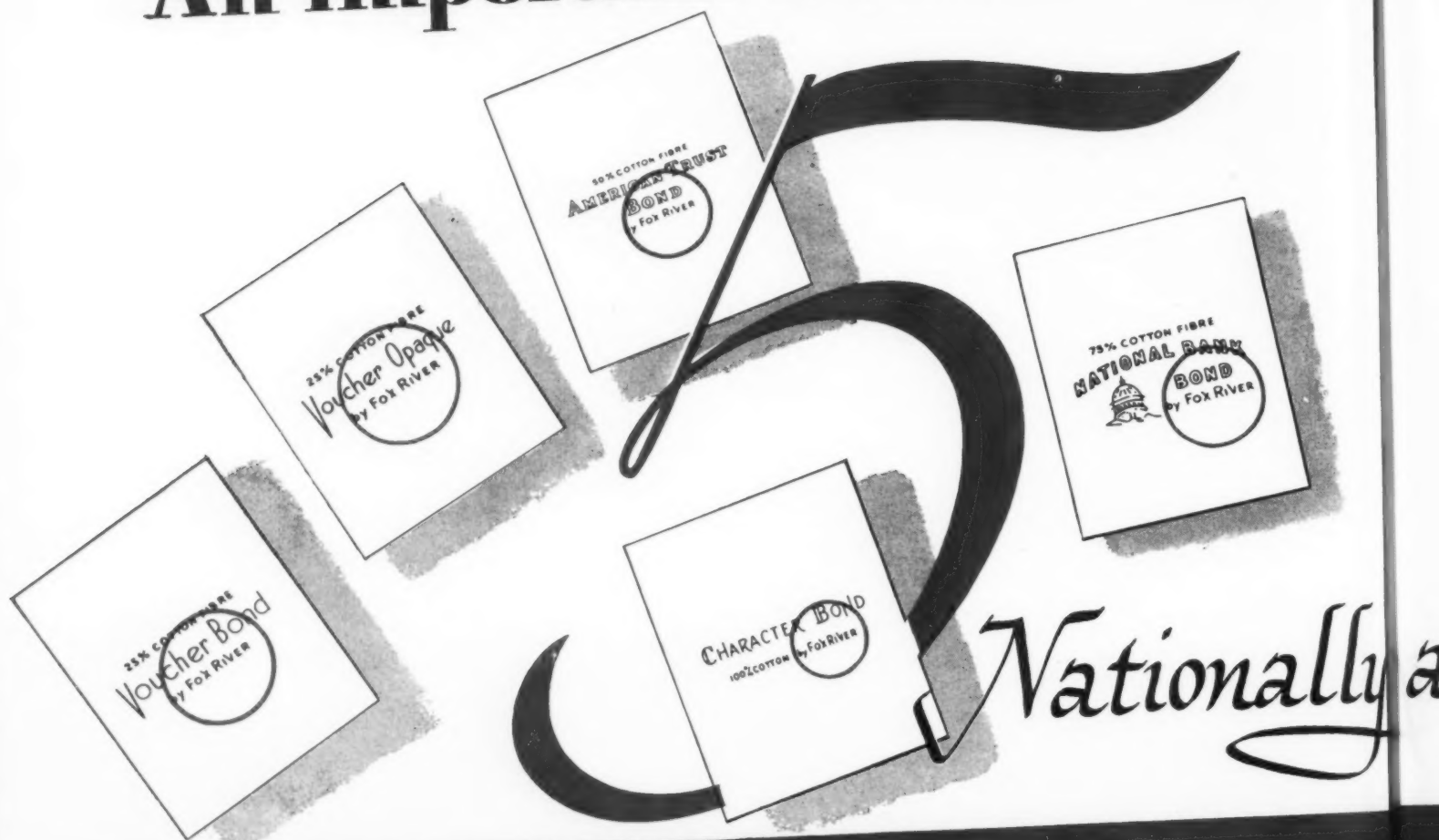
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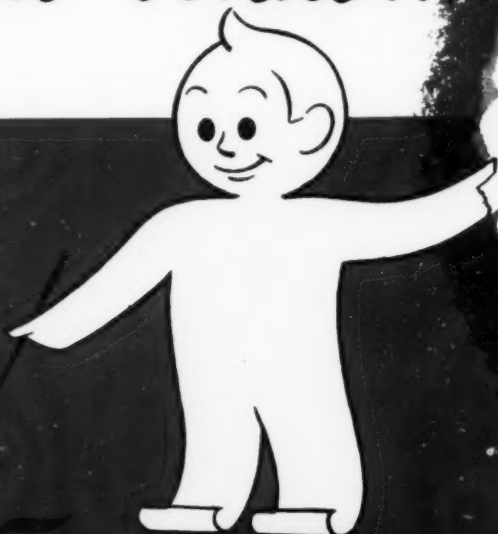
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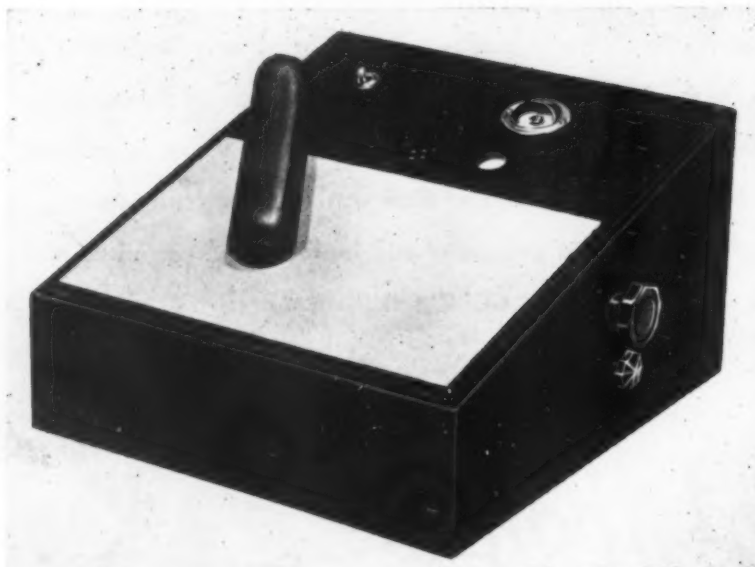
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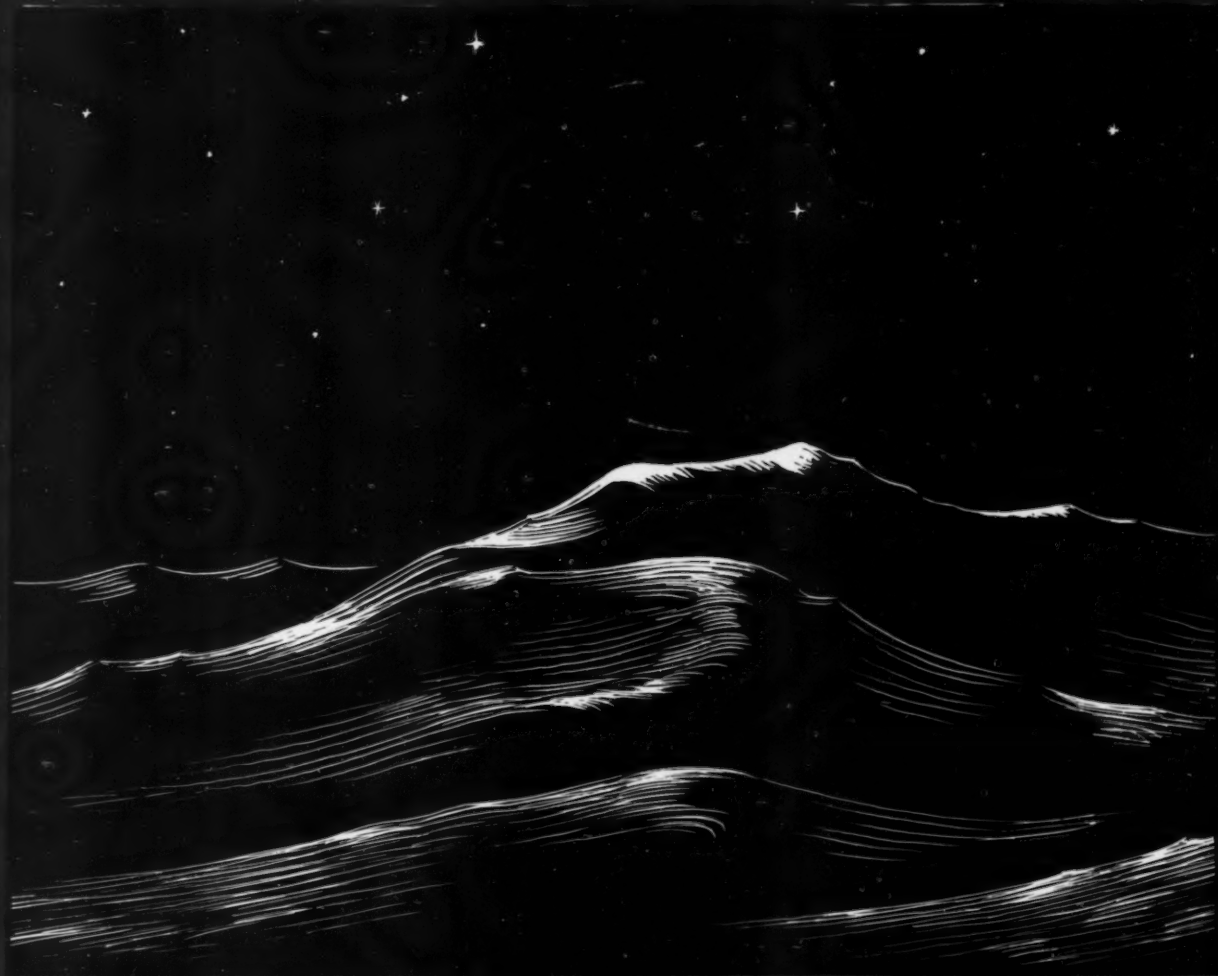
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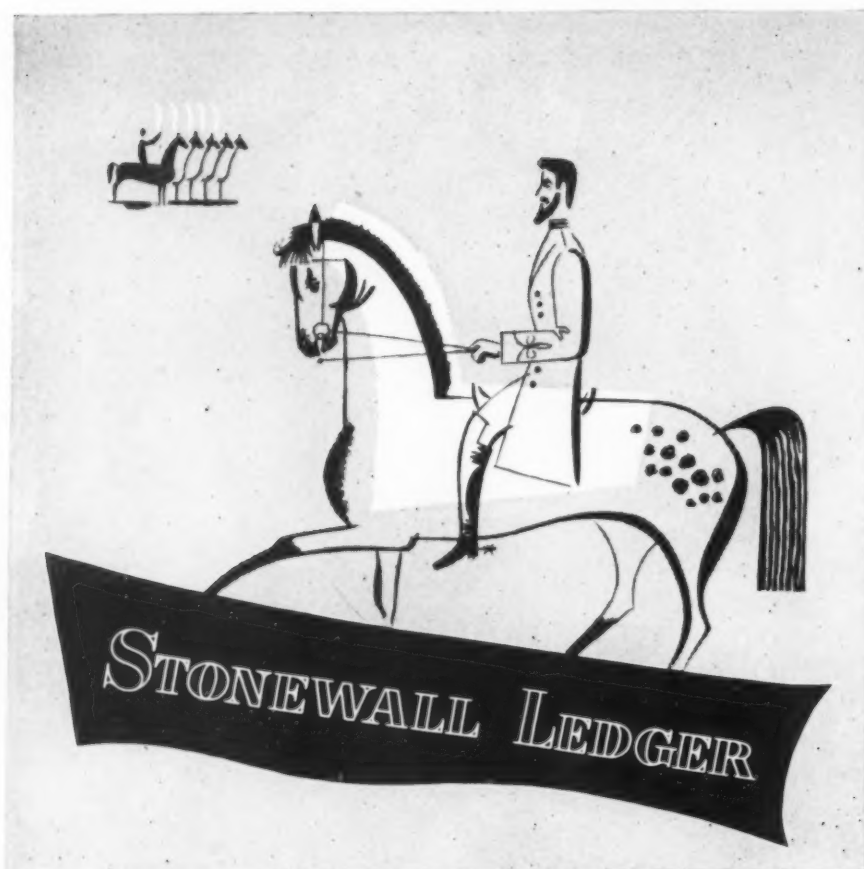


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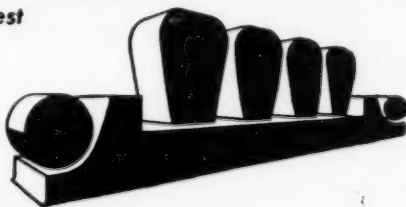
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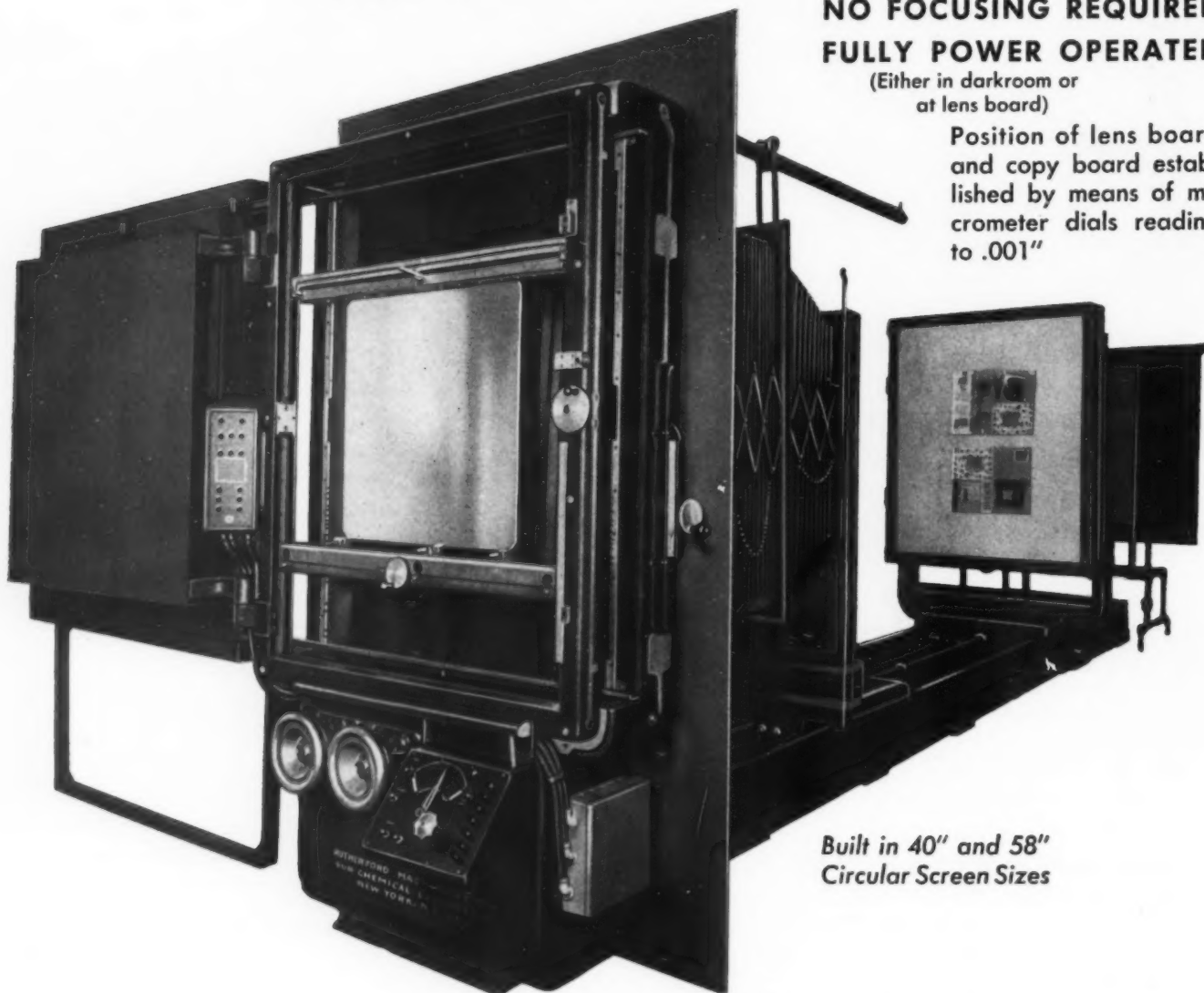
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# RESEARCH IS AN INVESTMENT



ERNEST E. JONES

*By Ernest E. Jones*

Graphic Arts Corp. of Ohio

Chairman, Research Committee, Lithographic Technical Foundation

**R**ESearch is not an expense—it is an investment. And it is an investment which pays dividends to those who have the vision, the patience and the fortitude to back it with their skill and their dollars. That is a lesson which must be learned by all those engaged in lithography and related trades, if our industry is going to meet its present and future opportunities.

Some of our lithographic people believe wholeheartedly in research and others do not. Some think of research as product experimentation and others think of it as a basic long-term study of the entire process. Some believe that research should be confined to the solution of little individual plant troubles and others think it should be entirely general in nature. Some can name scores of projects on which research is needed in our lithographic processes and there are a few, believe it or not, who claim that we have reached perfection and have nothing left on which to research.

That our industry, generally, has been research minded, has been borne out in the last twenty years by the

fact that it maintains and supports an industry institution known as the Lithographic Technical Foundation, which in addition to education and employee training needs, is devoted exclusively to cooperative scientific research in lithographic fields. But, while our industry itself has been the fastest-growing of all the graphic arts processes during those twenty years, now reaching a point where some qualified observers are predicting a \$500,000,000 annual volume, its support of cooperative research has not kept pace in a relative manner.

While a great deal of good, and I do mean a great deal more than is generally recognized, has been accomplished in the twenty-odd years of research activity by the Lithographic Technical Foundation, it has only been in the last two or three years, through extremely hard work, stimulation of interest and energy on the part of industry people, that we have been exhorted again to bring our research operations somewhat closer in line with the size and importance to which lithography itself has grown. And although, in these last two or three years, the industry's research appropriation has been almost quadrupled, it is still short of the real needs to meet present day requirements of the industry. It will only reach its maturity when every lithographer and every supplier whose

future rests in lithography becomes an active, supporting member of the institution which is devoted exclusively to the advancement of the process.

Today, lithographic research stands on the threshold of its greatest opportunity, as a culmination of the careful planning of the past few years during the revitalization of the industry's institution. In keeping with the original intent of the working arrangement with Armour Research Foundation of Illinois Institute of Technology, the Lithographic Technical Foundation, on September first of this year, took over the complete maintenance and direction of its own research staff and facilities at Glessner House in Chicago, through an arrangement for occupancy and use which has been made with Illinois Institute of Technology.

This newest forward step is in keeping with the original research plan developed and instituted with Armour Research Foundation two years ago, when the Lithographic Technical Foundation first moved its staff and laboratory to Chicago. During the interim, the lithographic industry has enjoyed the advantages and benefits of working closely with one of the leading research institutions of the country, while tackling the problems of establishing and expanding its facilities and equipment,



ROBERT F. REED



PAUL W. DORST



MICHAEL A. BRUNO

increasing its staff and indoctrinating new members of the research personnel. Considerable time has been required, it is true, in developing the personnel and the well-rounded staff that is essential to smooth operation of active research projects and in this development work the expert guidance and help of Armour Research Foundation has been invaluable. It will continue to be extremely valuable to the lithographic industry now that the lithographic research program is entering its permanent phase of operation.

Research projects for the industry, as determined and set-up by the industry's research committee, will be carried on at Glessner House in the industry's own modern and fully-equipped laboratory, by its own expert technicians and trained lithographic personnel, under the direct guidance of its own research director. The staff will be headed by a trio well known in lithographic research circles. Michael A. Bruno will supervise the active research projects. Robert F. Reed, who has been connected with the industry's research institution since its inception, will serve as chief consultant. Paul Dorst, who served for seventeen years on the laboratory staff and later gained valuable technical knowledge in government service, will serve as technical advisor and plant service consultant. The staff will also include as full-time members, Paul J. Hartsuch,

George Jorgensen, Eugene Bulinski, Donald Crawford, Julia Jones, Gerald J. Kanter, Melvyn London, Edward J. Martin and Marie Morris.

One of the most encouraging phases of our industry research program as it pertains to personnel at the laboratory, is the fact that, in addition to the full-time staff, there are now a number of research workers who have been loaned by members of the industry, at no cost to the Foundation. These men, most of them war veterans and some of them college graduates in chemical engineering, are working in the laboratory for varying periods of one to three years, after which they will return to the plants which employ them. Meanwhile, the industry and the Foundation research staff are gaining the full benefits of their time and services on active industry research projects. Their own employers will eventually derive a lasting benefit when these men return to them better versed in technical knowledge of the lithographic processes.

There are many advantages to the lithographic industry in the development of the original plan with Armour Research Foundation, under which it was planned that the Lithographic Technical Foundation would eventually house its research facilities in its own building on the Illinois Institute of Technology campus. With the prohibitive cost of building

during recent years, it seems to me that the Board of Directors of LTF has acted wisely in confining itself to moving costs from Cincinnati and re-equipping and refurbishing the facilities in such an available and appropriate location as Glessner House. This property is completely adequate for at least a period of several years and it makes possible the full development of the original plan to have LTF research operations located in its own separate building under its own direct supervision. Best of all, in close proximity to the Illinois Institute campus, it makes possible the continued close cooperation of those institutions.

One of the factors which guided the original thinking and planning was the opportunity for close affiliation with Illinois Institute of Technology. This affiliation permits the possibility of practical training, cooperative and otherwise, of technical men for the industry. Four such men are presently working at the laboratory on the equivalent of a fellowship basis while completing their formal education.

The arrangement also makes it possible for all lithographers and suppliers to enter into thoroughly private and confidential arrangements with Armour Research Foundation to perform research on their own lithographic problems, patentable or otherwise, with assurance that there will

*(Continued on Page 59)*

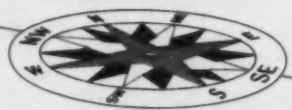




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be no conflict, and no duplication, with the Lithographic Technical Foundation research program carried on at Glessner House by the separately assigned and controlled LTF staff. Several members of the lithographic industry have been and are working with Armour on personal private research problems of this nature, with the work being done fifteen blocks from Glessner House in Armour's own modern research set-up but with full benefit of lithographic consultation and with a background of three years of contact and experience with lithographic matters. Naturally, LTF welcomes this type of work being done by private sponsorship and stimulation. The Lithographic Technical Foundation laboratory can never do all of the things that require development and research and it must confine its efforts largely to the broad problems of the industry, since it is a cooperative effort with the funds being supplied by many members.

Such purely lithographic problems and projects, for example, as tone and color control throughout the process, tone and color correction, a simpler and more uniform surface from which to reproduce, studies in sensitivity of plate coatings, plate desensitization and fountain solutions, should and must be dealt with in the type of pilot plant laboratory that has now been developed to full efficiency at Glessner House. Projects are carried on by a combination of research men familiar with the lithographic processes and problems and practical production men working together on the same staff. That is the type of staff which has been developed by LTF in the early stages of its plan with Armour. Now, it is working under LTF direction for the benefit of lithography and all related industry.

From very close association and study during the past months, it is my opinion that noteworthy progress is being made on such problems by the staff at Glessner House. The discovery of cellulose gum has already observed its first anniversary, with continued research uncovering much

valuable new information. On the basis of information already disseminated, this substitute for gum arabic has been working successfully in some plants for a period of many months, providing a real economy. It is estimated that in a plant with four lithographic presses, doing an annual volume of approximately \$1,000,000, the intelligent use of cellulose gum can effect a saving of as much as \$50,000 in a year. This being the case, it would seem reasonable that any lithographer effecting

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*"You can't order research C.O.D., it takes funds courage and foresight."*

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such a saving should be more than willing to subscribe as much as 10% of the saving annually, not only in appreciation for the noteworthy contribution, but as an expression of confidence in the form of an investment in the kind of research that can and will produce further refinement and production economies. That such additional discoveries are coming is a foregone conclusion, provided that our industry is far-sighted enough to support cooperative research on a scale in keeping with the needs and problems of the industry.

If someone were to come to you today and offer to save your business as much as \$50,000 in the next year's operations, you would probably consider 5% or 10% of that saving precious little to make as an investment. Too often, however, we are prone to accept the benefits of research without even giving proper credit to the original source. Through the more than twenty years of cooperative research operations by LTF, much lasting good was accomplished in a quiet way and without fanfare from the laboratory. Many of the projects carried to completion by the limited staff during two full decades have been put into general application and use throughout the industry as a matter of course, without realization, except by a small

minority, of their original source. We take them for granted in a day and age when too many find it easy to ask: "What has LTF done in the way of research?"

A short time ago, I had occasion to visit the plant of a medium-sized lithographer, where they were having excellent success with the LTF deep etch formula and process. The plant management and platemaking personnel were enthusiastic about the results obtained and high in their praise of the process. But when I asked if they belonged to the Foundation, they told me that they would like to be members but felt that they could never afford it. It took a matter of minutes to determine that this plant was saving as much as \$50.00 every month through the use of the LTF deep etch process, yet felt that it could not afford as little as \$100.00 or \$250.00 per year for the benefits received and for support of further research and development that will lead to still greater savings. And deep etch, of course, is only one of many developments that have advanced our processes and economized our operations. I contend that we can't afford *not* to support such industry activity.

It is true that many individual lithographers, as well as suppliers in the press, ink, paper, platemaking and equipment fields, carry on their own experimentation and research. Much of this has to do with the solution of little individual and exclusive plant or process problems. And much of it also has to do with related branches of the process. In recent years, the industry research institution has been working closely with all other individual and private research sources to avoid duplication of effort and expense. Wherever possible, LTF research is aimed at the problems that are vital to the over-all industry and cannot be handled by other sources.

I know of several individual lithographers and suppliers who have been working on private arrangements with Armour Research Foundation and other research organizations, spending important money and  
(Continued on Page 91)



# Baldwin Brevities

By SAM HIMMELL

## HEADLINES — "At A Glance"

'46 — ANNIVERSARY ISSUE — '47

.... **PULP & PAPER**—1,500,000,000 Cubic Feet National Forest Timber for Sale in Alaska .... Celanese Corp. enters Pulp Industry .... Paper Machines since 1860 have grown from 60 inch width to 300 inches, and speeds from 100 feet a minute to about 2000 .... Boston in the '90s manufactured 70,000,000 paper collars in one year .... First Milk Bottles made and used in California in 1906 .... About 35,000,000 pounds paper used each year in manufacture of cigarettes .... Ecusta Paper Corp., largest Cigarette Paper Producer in World, in \$5 Million expansion program .... Pulpwood and Waste Paper in good supply .... Lumber Shortage is over .... Newsprint Imports reach high for year .... Norway fed cattle on sulphite pulp during war; pigs can't take it .... About \$5 million spent annually in research and development by forest products industries; and in Rumford, Me., a speaker was lecturing on Forest Reserve. "I don't suppose," said he, "that there is a person in the house who has done a single thing to conserve our timber resources." Silence ruled for several seconds, and then Phillip Chauncey from the rear of the hall timidly retorted, "I once shot a woodpecker."

.... **GRAPHIC ARTS**—Advertising in '46, over \$3,000,000,000 .... Cyrus H. K. Curtis paid \$1,000. for Sat. Eve. Post in '97. Last year's advertising revenue \$47,754,742 .... Daily Newspapers consumed 1,720,637 tons newsprint first six month, 15.3% over same period '46 .... Nearly 40,000 Printing Plants in U. S., one for every 3,600 people .... Bennett Cerf, Pres. Random House, Inc., paints gloomy picture re: N. Y.'s \$600,000,000 Publishing Industry; says, "high production costs, drop in sales has reduced profits to vanishing point," and overheard on Beacon St., in Boston, "Whatcher favorite readin'?" Popeye, Superman and Flash Gordon." "Howcha like O. Henry?" "Naw, the nuts get in me teeth."

.... **STATE OF THE UNION**—Factory Workers' Average Weekly Earnings up 105% since '39; Cost of Living up only 58% .... Post-War '47 Food Prices in many cases 50% higher than Post-War '20 .... U. S. Coin Factories in Slump .... Sharp Decline in individual savings .... Horse Race Betting Falls below '46 totals .... Merchandise Clubs' newest—"Toy-of-the-month" and "Gadget-of-the-Month" .... American Teeth rapidly going from 'bad to worse', only one person in five gets decent dental care .... No-Hay-Fever-Control-Yet, says the scientists .... Mosquitoes not so attracted to white and

yellow, but how they love black .... There might be Moths in your Piano .... Annuity Holders live longer than average span .... In Costa Mesa, Cal., 'brothers in re-union when their 2 cars collide,' and in Saratoga, N. Y. on a tombstone, an epitaph is worded, "Erected to the memory of John Phillips accidentally shot at as a mark of affection by his brother."

.... **ONE WORLD**—Capitalism, not perfect, but gets the most results .... Communism, a flop, to date .... British Labor Gov't impotent in World Problems .... British Businessmen & Industrialists 'hopping mad' at Attlee & Bevin .... Britain's Slow Motion—A U. S. Miner outproduces British Miner 4 to 1. U. S. Steelworker & Auto-Worker, ditto., etc., etc. .... Lady Astor photographed with her mouth open within hearing, bad .... In Russia, a suit of Clothes eats up about 7 weeks' pay, a pair of Shoes, nearly 3 weeks' pay, and in Moscow, an American Correspondent was about to wire his paper that, during a big Soviet Parade, "I stood within a stone's throw of Premier Stalin," when a Russian Censor coldly informed him that the story would have to be changed to "I stood near Stalin. I threw no stone."

.... **ORKIDS & HUZZAHS FOR THE MRS.!**—It's just a year since I started the Baldwin Brevities. At the beginning I was discouraged; didn't think I had the staying power; thought I'd last an extra week. But the Mrs. wished me as her hero and kept egging me on an' on; at last I got the hint. How well I remember her prophetic remark when I most needed the "balm". She said, "What Winchell kin do, so kin you." These words of wisdom inspired me, so I carried on. It's here a year and I'm still here; and now that I got the "nod" from my public, she sez, "I kin never tell what's goin' on in that brain of yours." So to-night there will be a big celebration. I'm going to take the Mrs. out to dinner, to save her the 'washing-the-dishes-chore', and then to the Movies "which she richly deserves."

.... **AN' YOU** should take your Mrs. out too; it makes her friendly.

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# NAPL Announces Partial Program; Rep. Hartley to Speak

**Convention Will be in Detroit, Oct. 22-25**

**C**ONVENTION sessions covering many phases of lithographic management and technology, as well as a large number of exhibits, many in action, are to feature the 15th annual convention of the National Association of Photo-Lithographers. The convention, extended to four days this year instead of three as in the past, will be held at the Book-Cadillac Hotel, Detroit, Wednesday through Saturday, October 22-25.

The tentative program, as announced by Walter E. Soderstrom, executive secretary of the NAPL, includes the following:

Assuring Your Lithographic Future, Harry E. Brinkman, president, NAPL; Training Lithographic Apprentices, Charles Mallet, Rand Avery-Gordon Taylor, Inc, Boston; Building A Lithographic Sales Force, W. D. Molitor, director of sales, Edward Stern & Co., Inc., Philadelphia; Labor Relations in the Lithographic Industry, Daniel Arvan, labor relations counsel, New York; Costs in Lithography, Frank R. Somers, C.P.A., Dayton; Small Business and Our Changing Economy, DeWitt M. Emery, president, National Small Business Men's Association; Profit By Preparation, Charles Baker, sales manager, Nelson Associates, Inc., Detroit; Latest Photographic Developments in Photo-Lithography, Kodak Magenta Masking Method—Ira Hoffman, Eastman



Rep. Fred Hartley, Jr. (above), co-author of the Taft-Hartley Labor Law, will speak at the NAPL Convention, it was announced early in September. His subject is "Labor Relations Today."

Kodak Co., New Ideas in Photo-mechanical Reproduction—Howard Gleason, Eastman Kodak Co.; Protecting Your Investment, Arthur Marks, vice president, Schiff Terhune Co.; When Is A Lithographer Justified In Adding Photo-Composing Equipment? In Adding Graining Equipment?, A. P. Reynolds, lithographic consultant, Boston; Bringing Color Into The Picture, Albert R. Bourges, president, Bourges, Inc., New York; Added Value Through Research, Leonard H. Knopf, president, Lithographic Technical Foundation; The Outlook On Equipment, Supplies and Materials, forum by those who sell the industry; Studies on Copy Preparation and Exposure Control, Dr. Arthur N. Kruger, vice president, Electronic Mechanical Products Co., Atlantic City; Methods of Compensating Litho-

graphic Salesmen, Frank Pfeiffer, vice president, Reynolds & Reynolds Co., Dayton.

Craftsmen from all over the country will sit as a panel to answer questions at the Saturday session, which will be under the sponsorship of the National Association of Litho Clubs, with the Detroit Litho Club officiating.

The registration fee of \$15. covers admission to all meetings and the Saturday dinner dance. Craftsmen may register for the all-day Saturday production clinic at a cost of \$2, Mr. Soderstrom said.

Fifty-six booths will be set up in the exhibit hall with much of the machinery in actual operation. Featured will be a 22x34 offset press, several cameras, folding machines, complete plate-making equipment from whirler to vacuum frame, and a new color-matching lamp. Other exhibits will feature lithographic inks, chemicals, rollers and dampener covering materials, film lineup tables and darkroom equipment.

Special events for ladies attending the convention are being arranged.

The annual banquet and dance is scheduled for Saturday evening, the final night.

Special cars have been arranged on the New York Central for the round trip from New York. For information write to "A Party on Wheels," at the NAPL offices.

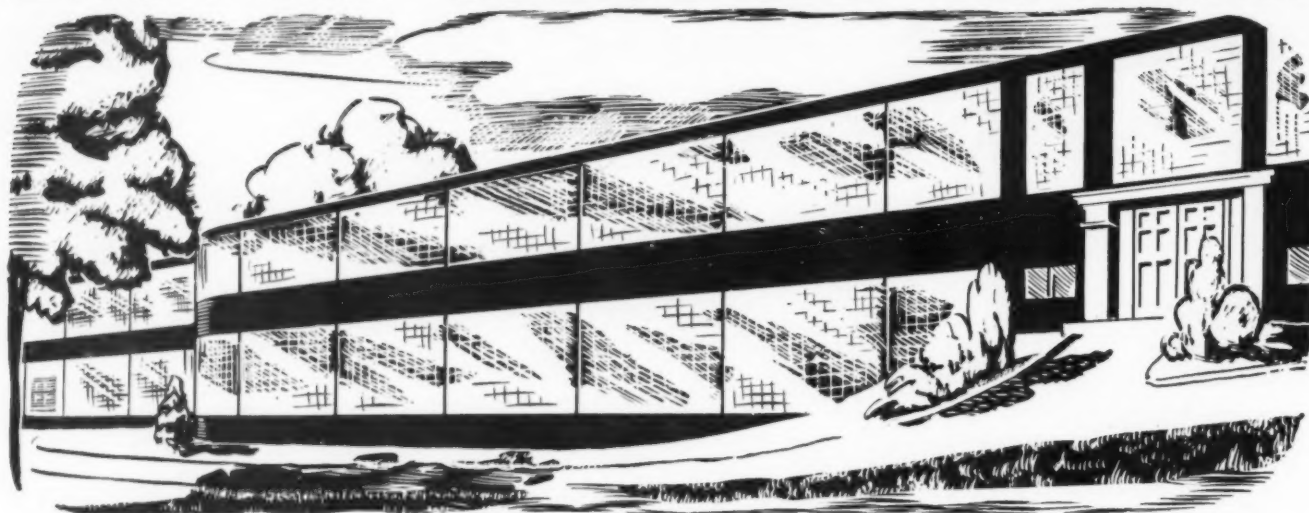
The announcement said advance reservations already have filled the Book-Cadillac to capacity and mentioned the Statler, Fort Shelby and Detroit-Leland as hotels which will house delegates.

Full information is available from the NAPL, 1776 Broadway, New York 19, N. Y.★★

## NAPL Announces '48 Plans

The 1948 convention of the National Association of Photo-Lithographers is already planned, Walter E. Soderstrom, executive secretary, said during August. It is to be at the Netherland-Plaza Hotel, Cincinnati, September 15, 16, 17 and 18, next year.

# The New **WESTON** Addition



## *A Modern, Streamlined Link Between* **QUALITY and Long-Established REPUTATION**

Linking the well-known *WESTON Defiance* and *Centennial* Mills, long famous for highest quality cotton fibre papers and specialties, a modern, spacious addition will go into operation about October 1. The new addition will house the finishing department and will not only provide for better arrangement of calenders, trimmers and other equipment, but will permit extensive rearrangement of all manufacturing.

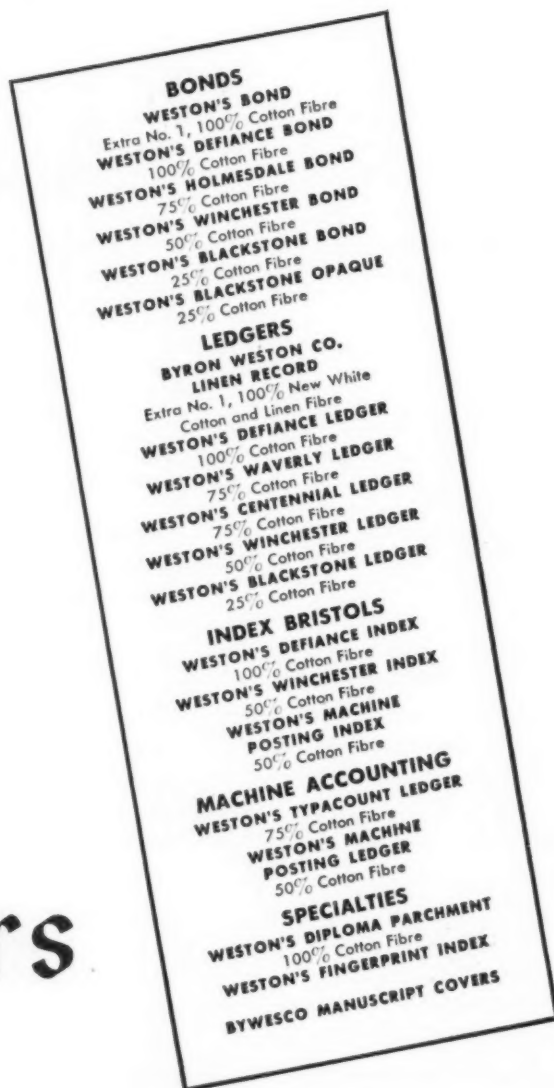
In the new building the last word in Carrier air conditioning will maintain uniformly perfect humidity and temperature. The result will be highly efficient, streamlined production conducted under ideal working and quality control conditions.

Completion of the new addition marks an important step in the *WESTON* continuing program of mill improvement which includes the installation, now and in the future, of the most improved items of papermaking equipment . . . all aimed toward providing the buyer, user and distributor of *WESTON* Papers with the utmost in quality and service.


**BYRON WESTON COMPANY · DALTON, MASSACHUSETTS**

*Makers of Papers for Business Records*

# Weston Papers



# THROUGH the GLASS



**H**OUSING note: J. R. "Bob" Gunther, of Geo. Schmitt & Co., Brooklyn lithographers, recently was married and neatly solved the housing problem. He and Mrs. Gunther set up housekeeping in Bob's 45 foot schooner tied up in Manhasset Bay, Port Washington, L. I. Fore and aft cabins of the 41 year old sturdy oceangoing trading vessel have been fitted out shipshape. For a vacation, the Gunthers, with several others aboard, at presstime are on a long jaunt up the coast to Maine, taking their "apartment" right along with them. Crew included a paper mill man, a greeting card publisher, an ex-lithographer, and an ML reporter. Before leaving, the Gunthers reported locating a dry land apartment for the winter.

ml

*The other day we went to the first demonstration of the facsimile transmission of color reproductions by radio. It was put on by Finch Telecommunications, Inc., New York, and the method is the brainchild of Capt. W. G. H. Finch and Dr. LaVerne Philpott, his research chief. The new device, called "Colorfax," is said to be the solution to the long-sought after color problem in radio. The machine, demonstrated to newspapermen, advertising personalities, stylists, designers, engineers and cartoonists, how simply their creations could be transmitted in full colors from any one point to a multiplicity of receivers and recorded permanently on any ordinary white paper.*

ml

The principle of this new type of color facsimile embodies the direct application of several primary colors on paper, in a manner similar to the practice followed by an artist in producing color sketches. In this case, the yellow, red, blue, and black colors are utilized.

The application of these colors to the paper is controlled by electric current transmitted in accordance with the pri-

mary colors into which the original image, or piece of copy is separated.

At the transmitter, an original color image which is to be transmitted is first automatically separated by optical means into several color separations. Each of these images is of a particular primary color, which, together, produce the color of the original image. Each of these primary images is used to control electric current in accordance with the color on those images, and these signals are received at the recorder, where they in turn control the direct application of color on paper in their respective primary shades. Thus the recorded image is a replica, or facsimile of the original transmitted image.

ml

*The machine in its present form produces a reproduction actually drawn by the machine with colored pencils. Line and Ben Day were used in the transmission. Colors of the reproduction were rather weak and a little off balance but they were all there in their proper places. Half-tone screen patterns would be pretty well lost in the process as it now is.*

ml

Lithographers might make use of the equipment eventually to send proofs of flat color work from plant to branch offices, etc. This is only the beginning, future improvements and refinements may unfold wider possibilities of application.

ml

Wm. O. Morgan, principal of the Chicago Lithographic Institute, believes in moderation in all things, but especially when telling tales of piscatorial prowess. During his summer vacation Mr. Morgan did considerable angling for deep sea fish off the Florida coast. He caught a good string of sea bass and other small fry but complained that he did not have much luck with the big ones. He landed only one tarpon, but considered that hardly worth mentioning,

since it weighed only a mere forty pounds.

That Hawthorne Club, of which James J. Spevacek of Chicago was recently elected president, is no small affair, we gather. Its membership comprises the 38,000 employees of Western Electric Co's Chicago area plants. Activities include educational, musical, athletic and social programs, ranging from an evening school to choral singing, regular gymnasium training, dancing, swimming, flying, flower and garden cultivation, stamp and coin collecting, and just about everything else in the way of athletics or hobbies. Mr. Spevacek, who is also president of the Chicago Lithographers Club, is not worried over his responsibilities. The secret, he explained, is that he has "swell teamwork."

ml

*Elmer Strange, head of the Litho Club of Philadelphia, won the high gross score at the recent Philadelphia Ink Makers Association golf outing. High that is.*

ml

James Lauritsen, an employee of Monsen-Chicago, typographers, got home late one morning last month. After quitting work, he crossed the Wabash Ave. bridge over the Chicago river, just in time to see a young woman leap from the nearby bank into the water. Lauritsen tossed her a life preserver, but she pushed it away, so he leaped in and after a struggle dragged her to shore. While waiting for police she tried again to jump in but Lauritsen held her fast and eventually she was taken to Psychopathic Hospital. Lauritsen's only worry was that his wife, a bride of two weeks, might doubt his alibi for his tardiness in reaching home. Chicago newspapers, however, helped him out by playing the story up big.

ml

*An instrument for counting sheets of paper accurately at high speeds is described in a recent issue of BUSINESS WEEK. The device is attached to a conventional electronic counter (what's conventional about that?). Paper sheets, even as thin as onion-skin or as thick as cardboard can be counted as fast as 1,000 sheets a second. As the sheets are riffled by hand the pick-up is moved down the edge and the count is shown on the machine. ★★*





**STRATO**

**LIGHTWEIGHT**

**PAPERS**

*manufactured by* PETER J. SCHWEITZER, INC.

*are now available through*

**MILTON PAPER COMPANY, INC.**

Investigate this fine line of high rag content thin papers. It offers many possibilities where weight and capacity must be taken into consideration. These luxurious lightweights are remarkably opaque, handle readily on the press and deliver crispness in all weights from 17 x 22 - 4½ lb. to 13 lb. sub. in white or pastel shades.

Also check ELIZABETH BIBLE . . . an ideal bible paper . . . rich in appearance yet modest in price. Available in 25 x 38 - 17, 20, 24 and 30 lb. sub. Special weights and sizes can be made to order.

ELIZABETH TISSUE for high grade wrapping, anti-tarnish, 20 x 30-8/480.

TUSCAN MAKE-READY TISSUE, .001 thickness, 20 x 30 and 24 x 36.

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A. GORDON RUITER, president



GRADIE OAKES, first vice-president

# Craftsmen Elect Ruiter

## 752 Attend Saratoga Springs Convention

**A** GORDON Ruiter, Forbes Lithograph Mfg. Co., Boston, was elected president of the International Association of Printing House Craftsmen September 3, the closing day of the four-day Craftsmen's convention at Saratoga Springs, N. Y. He succeeds W. H. Griffin, Griffin Bros., typographers and lithographic platemakers, of San Francisco. Gradie Oakes, Process Color Plate Co., Chicago, formerly second vice president, was elected first vice president; Russell J. Hogan, Blanchard Press, New York, formerly third vice president, was elected second vice president; Fred Baillie, Ottawa, Can., third vice president; Edward T. Samuel, Cleveland, was re-elected treasurer; and Mr. Pearl E. Oldt continues as executive secretary.

The 28th annual convention was held in the historic and spacious Grand Union Hotel, and the sessions and forum discussions during the four days covered many phases of printing in all its branches. Registration was 752.

The 1948 convention will be in Cleveland.

Convention sessions opened Sunday

evening with formal welcomes and introduction of Craftsmen officials. A welcome address was given by Robert F. Bunn, president of the Albany Capital District Club, which was the host organization.

After preliminaries the Monday morning session dealt with the promotion of Printing Week, and plans were discussed for the observance of January 11-17, 1948 as National Printing Week. In the afternoon three speakers discussed various phases of apprentice training and printing education. A Club Management dinner was held Monday evening with Mr. Hogan presiding, and subjects included club programs, membership solicitation, club record systems and mail ballots.

Lithography took the spotlight at the Tuesday morning session when the Harris-Seybold Co. movie "How To Make a Good Impression" was presented.

"Color in the Reproductive Arts", was the subject of a talk Tuesday afternoon by Richard Gardner, Eastman Kodak Co., in which new developments in color reproduction were discussed. W. B. Thiele, The

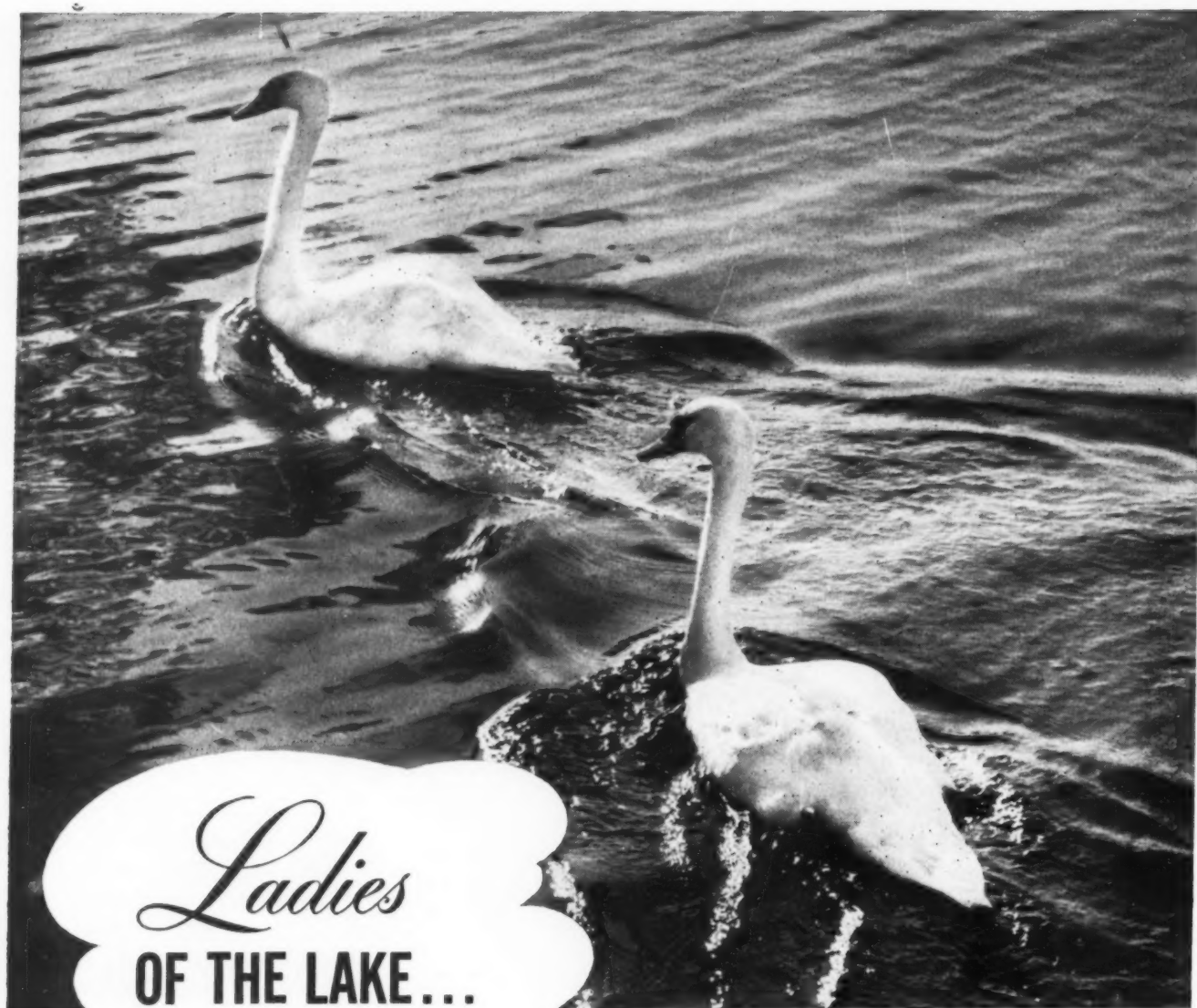
Sperry Corp., talked on "A New Printing Machine", giving some of the details of the new rotary web letterpress and gravure equipment now being produced by Sperry. He said that Sperry had purchased the E. G. Staude Mfg. Co., St. Paul, in 1946, and was further developing the Staude line of paper and boxboard printing and fabricating equipment. The rotogravure press, he said, will be adapted to a variety of printing jobs, and is made more flexible because of the process' ability to print on many types of paper, board, transparent sheets, etc., Provision for quick changes on sizes and colors has been made in the Sperry machine, and the printing cylinder mechanism pan and inking mechanism are one unit. The ink tank, pump and motor is also one unit and can be washed up away from the press. Web tension control is achieved through new types of controls, hydraulic pressure control and electronic register control are included in the press features, he stated.

The final day's program was devoted to a presentation of "The House of Magic" by General Electric Co., and talks on paper sources, printing production planning and photoengraving.

The annual banquet was held Wednesday evening with a program of entertainment and dancing.★★

### Will Learn Chicago History

The Chicago Club of Printing House Craftsmen will be guests of the Chicago Historical Society in its Lincoln Park museum building, on the evening of October 14, the occasion being the opening of an exhibition portraying the history of the printing industry in Chicago. Paul M. Angle, nationally noted authority on the life of Abraham Lincoln, and director of the museum will speak on "Chicago Printing History." The exhibition will remain on view two months, during which tentative early plans call for meetings at the museum of other Chicago printing groups. Cooperation in the project is being given by the Graphic Arts Association of Illinois, with O. H. Runyon of its staff as liaison man.



*Ladies*  
**OF THE LAKE...**

*as alike as the hard dots that give the picture life*

Hard dots . . . clean and sharp . . . well-defined . . . perfectly gradated . . . these bring out the finest qualities of original copy . . . make the reproduction sparkle. That is why so many cameramen prefer Du Pont Photolith Film. They approve its hard dots, contrast, speed and wide latitude . . . its quick-drying, flat-lying, easy-scribing and etching characteristics. And they appreciate its convenient packaging. Try Photolith. Your dealer can supply you. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

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# ABOUT THE TRADE

## Metal Lithogs Change Dates

The date and place of the semi-annual meeting of the National Metal Decorators Association was changed early in September, William Kerlin, Tinplate Lithographing Co., Brooklyn, association secretary, announced. The meeting was postponed until October 22, 23, and 24 and will be held at the French Lick Hotel, French Lick, Ind. The program is to be devoted to a discussion of metal lithographic research, a study of the work being done by the Lithographic Technical Foundation, and a study of the Taft-Hartley labor law.

The program also includes activities for the wives of those attending. Golf tournaments for both men and women are included.

Winslow H. Parker, Parker Metal Decorating Co., Baltimore, is president of the association, and William F. Felber, American Metal Decorating Co., Chicago, is vice-president.

The meeting was originally planned for the middle of September at Hot Springs, Va.

## Paper Backlog Reduced

Integrated mills making ground-wood printing, book and fine papers are reported as operating at capacity while the production of non-integrated mills continues to be curtailed by the shortage of bleached sulphite pulp, a recent U. S. Dept. of Commerce bulletin stated.

The report went on to mention that the production of book and fine papers during the first five months of 1947 was 13 percent higher than during the same period in 1946, however, production of groundwood papers increased less than nine percent. New orders placed for book and groundwood papers during March, April and May were consistently lower

than production for the same months, thus permitting a reduction in the backlog of orders at the mills. Production of fine papers in May was also higher than new orders received for the first time this year. This decline in new orders as well as increased production permitted a reduction in the backlog of orders on hand during May, the report continued.

Despite increased production, jobbers and consumers still complain of an inadequate supply of papers falling within this group. The principal shortages seem to be in such staple lines as sulphite bond and in enamel coated and offset papers. In the Chicago district, groundwood papers are reported in short supply owing, it is alleged, to their use as a substitute for newsprint in some types of printing, the government bulletin stated.

## Start Third Donnelley Building

R. R. Donnelley & Sons Co., Chicago, has started construction of a third new unit to its plant at 21st St. and Calumet Ave. The building, a two-story brick and concrete structure, has been planned to allow for future expansion by the addition of other floors.

## Plan New Kansas Plant

This is an architect's drawing of how the new half-million dollar plant of the Hall Lithographing Co. will look when completed. The plant is to be erected just outside Topeka and will increase Hall's present facilities by about 50

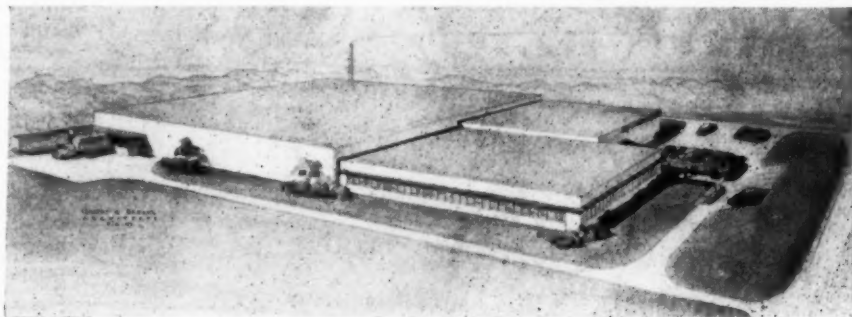
## Reynolds Joins Warren Co.

A. P. Reynolds, lithographic consultant and research man, on September 1 joined S. D. Warren Co., Boston paper manufacturer. Ellsworth Geist of the company announced that Mr. Reynolds will direct the Warren department of printing research, which includes work on the three processes, lithography, letterpress and gravure. Mr. Reynolds has done considerable research work in the graphic arts, was formerly research director of Spaulding-Moss Co., Boston lithographer, and has spoken a number of times at litho clubs and in national conventions.

## Issues Offset Book

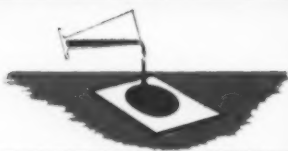
"Printing Techniques" is the name of a book just published by the Optak lithographic process of the Edward Stern & Co., Philadelphia. The book was written by W. D. Molitor, Stern's Director of sales and appeared originally as a series of articles in *Printers' Ink*. Copies are available at \$2.00 each from Edward Stern & Co., Sixth & Cherry Streets, Philadelphia.

percent. The plant will be so arranged that no posts nor supports will obstruct the manufacturing space which will be contained in two big rooms 98 by 225 feet. According to C. A. Severin, president, the move is necessary because business has outgrown the capacity of the present plant in downtown Topeka.

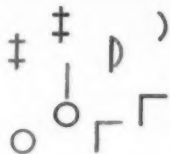


# PITMAN

## SPECIAL PROCESSES



**PITMAN ALBUMEN COATING** has long been the standard for plates used for moderate press runs. Wartime restrictions cut the production of this product considerably. Now that these handicaps have been removed every plate maker can once more enjoy the advantages of PITMAN Albumen Coating.



the **PITMAN BLUEPRINT PROCESS** for making Blue Prints on glass offers a perfect medium for stripping to register, for opaquing in solids or laying tints. The color of the BLU-PRINT is such that it does not print when exposure is made. No special apparatus is needed. Simply mix the PITMAN BLUEPRINT Powder with water and ammonia as needed.



the **PITMAN BLACKPRINT PROCESS** is a companion to the PITMAN BLUEPRINT PROCESS. The BLACK PRINT PROCESS is a rapid, convenient and inexpensive method of making positives on glass by contact printing with an arc lamp. No special apparatus is required.



the **PITMAN DEEP ETCH PROCESS** is deservedly famous for producing plates capable of withstanding exceptionally long runs. A real dollars and cents saving can be obtained by using PITMAN Deep Etch plates for long runs. PITMAN techniques and materials have greatly simplified and improved the DEEP-ETCH PROCESS.



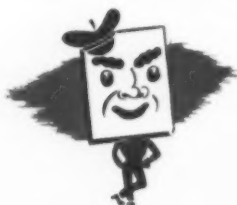
the **PITMAN GLASPRINT PROCESS** is extremely economical in comparison with dry plates and films. An exact reproduction is obtained using this process. The negative (or positive) to be reproduced may be a wet plate, dry plate, or film and either halftone or line.



the **PITMAN METAL PRINT PROCESS** is a method for making a blueprint on zinc which, however, will not print . . . BUT . . . will serve as a guide for Tusing. The only materials required are PITMAN METAL PRINT POWDER, Nitric Acid and Hydrochloric Acid.



the **PITMAN REVERSE TRANSFER PROCESS ON GLASS** is a method for making a negative from a negative or a positive from a positive, meanwhile reversing the image. It offers a sure and simple way to make multiples.



**PITMAN U.V. ALBUMEN** was designed to meet the need for better albumen plates. The coating solution is made up easily and quickly with a minimum of measuring and testing. U. V. ALBUMEN is free of variation because it contains no egg albumen whatsoever. Used with U. V. Asphalt Base which is applied after exposure, but before developing ink, the Asphalt Base forms a resin base which is never removed during the life of the plate. Use U. V. Albumen for cleaner plates which stand up on long press runs.

WRITE FOR THE NEW PITMAN TECHNICAL BULLETIN WHICH CONTAINS COMPLETE DIRECTIONS FOR ALL PITMAN SPECIAL PROCESSES.

## HAROLD M. PITMAN COMPANY

Chicago 50, Illinois — 51st Ave. & 33rd St.

Boston 10, Massachusetts — 156 Pearl St.

North Bergen, New Jersey — 1110 13th St.

Dallas 1, Texas — 2112 North Akard Street

Cleveland 15, Ohio — 2775 Pittsburgh Ave.

## ATF Elects Proctor to Board



The election of Carlton S. Proctor, (above) to the board of directors of ATF Inc. has been announced by Thomas Roy Jones, company president and board chairman. Mr. Proctor is senior partner in the firm of Moran, Proctor, Freeman & Musser, New York consulting engineers, identified with many outstanding construction projects in the U.S. and abroad. Among them are the U.S. Navy capital ship dry docks in Bayonne and Brooklyn, many of New York's tallest office structures, the New York Whitestone bridge, the Golden Gate and San Francisco-Oakland Bay bridges, and factories and armament projects throughout the U.S. and South America.

In World War I, Mr. Proctor was a captain of engineers, and in World War II, as a colonel, was commanding officer, desert district, Persian Gulf Command, and received the Legion of Merit Award.

## New Miami Valley Contract

The Miami Valley Lithographers Association has announced agreement on the increase of rates in the local lithographic wage scale, provisions of the 40-hour week remaining unchanged.

Member groups agreed to an increase of 20c per hour on all job classifications rated at less than \$1.00 per hour and an increase of 25c for classifications of \$1.00 and over. The wage rates of transferers,

color platemakers, and two and four color pressmen were also increased. The association stated that the increases were in the scale only, not "across-the-board."

## Shorter Week in Kansas City

Lithographers in Kansas City, Mo., announced agreement with the Amalgamated Lithographers of America, Local No. 25, granting a 36¼ hour week, double time after first two hours of overtime, double time Saturday and Sunday, two week vacation after one year of employment, and six holidays not worked. New classifications for journeymen were also established.

## ALA Wins in Rochester

The regional National Labor Relations Board announced that the Amalgamated Lithographers of America (CIO) was granted collective bargaining rights among employees of the Great Lakes Press Corp., Rochester, by a vote of 26 to 1, the election being held at the plant.

## New Miller Appointments

Miller Printing Machinery Co., Pittsburgh, has announced the appointment of C. C. Kohler as pacific coast manager in charge of sales and service at the company's office in the Russ Bldg., San Francisco.

Announcement was also made of the appointment of C. D. Lackore to the Chicago office of the company at 400 W. Madison St., where he will be in complete charge.

Frank G. Betlock was appointed a sales representative with headquarters in St. Louis. He had formerly been assigned to the Northwest.

## Appointed Harris Vice President



C. W. Harrold (above) has been elected vice-president in charge of engineering and development for the Harris-Seybold Co., Cleveland. Mr. Harrold joined the Harris company in 1906 and has served as chief engineer since 1919. He was instrumental in designing the first two color offset press in 1920. Another achievement of Mr. Harrold working with the late A. Stull Harris, was the development of the first four-color offset press in 1931.

## \$25,000 for Gravure Research

A budget of \$25,000 per year for a five year research program in gravure printing has been announced by Gravure Research, Inc., a newly-formed cooperative group of newspapers and others in the gravure field. Research work is to be done at Batelle Memorial Institute, Columbus, Ohio, where engraving and letterpress research is located.

## \$3,000,000 for P.O.P.

A budget of about \$3,000,000 for point of purchase advertising displays is included in a \$15,000,000 advertising budget for Lever Bros. Co., Charles E. Luckman, president, said recently in telling of his plans for testing the effectiveness of advertising.

## Buys American Coating Mills

American Coating Mills, Inc. has been purchased by Owens-Illinois Glass Co., it was announced early last month by W. E. Levis, chairman of Owens-Illinois. Operation of the two plants at Elkhart, Ind., and Chicago, for production of clay-coated carton board and folding cartons will be continued as separate divisions of Owens, Mr. Levis said.



## To Show Press

Left: Electric Boat Co., men who will be in attendance at the display of the Willard single-color offset press during the NAL convention. Right: Malcolm Brewer, eastern district manager; Stuart Arnett, general sales manager; Peter Rice, service manager; Harold Gegenheimer, supervising engineer, and Owen Adams, sales promotion manager.





## The Indian Princess Who Put Up a Good Front

● She knew she had a couple of things in her favor and it seemed reasonable to present them in the best possible light.

Your printing skill is best displayed and dramatized when its "front" is a distinguished paper stock. No stock—not even Chillicothe Offset can do more than reflect this skill that is yours. But Chillicothe's unique built-in moisture content is your assurance that it will be an honest reflection, free of distortion.

Most pressmen say they run Chillicothe Offset without hanging, yet are untroubled by shrink, stretch, curl, or lint.

Cross-breeding enamel and offset advantages gave birth to the truly aristocratic stock of Chillicothe Offset.

*Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as*

**LOGAN AND ADENA OFFSET AND BOOK**

**CHAMOIS TEXT • CHILLTINTS**

**GREETING CARD PAPETERIES**

**—ask us about them**

*"Chillicothe Papers make the best impression"*

**THE CHILICOTHE PAPER CO.**

CHILICOTHE, OHIO

## Eastman Kodak Has New Negative Color Film

**A** NEW negative color film was announced by the Eastman Kodak Company at the 56th annual convention of the Photographers' Association of America, which opened in Chicago August 26. Known as Kodak Ektacolor film, the new film simplifies the making of color prints and photo-mechanical reproductions by eliminating the need for masking and for separation negatives, the company says.

Intended primarily for professional use with artificial light, Ektacolor is designed for processing in the photographer's studio. It will be supplied in standard sheet film sizes for use in conventional cameras and is expected to be available in the first half of 1948.

The film is the second new color film developed by Kodak since the war's end, following by a year the introduction of Kodak Ektachrome. The latter, also for professional use, is a positive color film.

The major advantage of the Ektacolor process derives from the use of colored couplers, a product of Kodak research. These couplers provide automatic color correction as the film is developed, producing a negative image combined with positive color "masks." With Ektacolor masking is not necessary.

At the same time, the Ektacolor process is claimed to provide a second major saving of time and materials by eliminating the need for making separation negatives. This is a customary step in producing color prints from transparencies by the Kodak Dye Transfer method, since such negatives are needed to produce the printing matrices.

Working from the Ektacolor negative with color filters, positive printing matrices may be made directly on a second new Kodak product—Kodak Pan Matrix Film. Thus, in effect, Ektacolor provides in one film a set of corrected color negatives.

In addition, black-and-white prints for use as proofs may be made directly

from the Ektacolor negative on a special paper.★★

### Appoints Kahnhauser



Interchemical Corp., Finishes Division, has appointed Charles F. Kahnhauser (left) sales manager of metal decorating products in the company's Philadelphia district office, according to an announcement by Jules L. Bauer, divisional sales manager of metal decorating products. Mr. Kahnhauser has been associated with the metal decorating field since 1916.

### To Show Books by Offset

Another showing of the 1947 Books by Offset Lithography is to be held in New York October 1, A. Albert Freeman, executive director, made known September 9. The American Institute of Graphic Arts is sponsoring the exhibit which will be held at the Architectural League galleries, 115 East 40 St., New York. The Harris-Seybold motion picture "How to Make a Good Impression" will be shown, and a program of speakers is being arranged.

### Lawson Appoints Reiss



Lester M. Reiss (above) has been appointed to the sales staff of the E. P. Lawson Co., printing equipment manufacturer of New York. Mr. Reiss is a graduate of New York University where he was active in athletics. Making his headquarters in New York, he will be a sales representative for all Lawson products.

### To Advise Swedish Firm

Samuel Sachs, lithographic technologist for the U. S. Coast and Geodetic Survey and consultant for Colortone Press, Washington, D. C., has been retained for a two months stay as technical advisor for the Swedish firm, Ab Sveriges Litografiska Tryckerier.

*Modern Lithography* readers will remember D. P. Barnette's article in the February issue on "Plastic Sheets in Litho Production" which was based on Mr. Sachs work in his capacity as chief of the research section of the U. S. Coast and Geodetic Survey.

### Greeting Card Output Up

It is estimated that one-and-one half billion Christmas cards will be sent this year, an announcement by Stephen Q. Shannon, director of the national trade association of greeting card publishers, states. The number of holiday designs exceeds the previous record high set in December of 1941, and is considerably above the 1946 level. The upward trend reflects the increasing availability of creative artistic talent, of better platemaking and printing facilities, and of paper stocks, the announcement went on to say.

### Times-Mirror Consolidates in L. A.

Effective September 1, 1947, the operation previously performed by the Times-Mirror Printing & Binding House, the Times-Mirror Press, and the American Engraving & Electrotrope Co. will be consolidated under the name of the Times-Mirror Press.

The three divisions had formerly been under the same management, but had been operating as separate units. The firm is located at 110 S. Broadway, Los Angeles.

### Moves to Larger Quarters

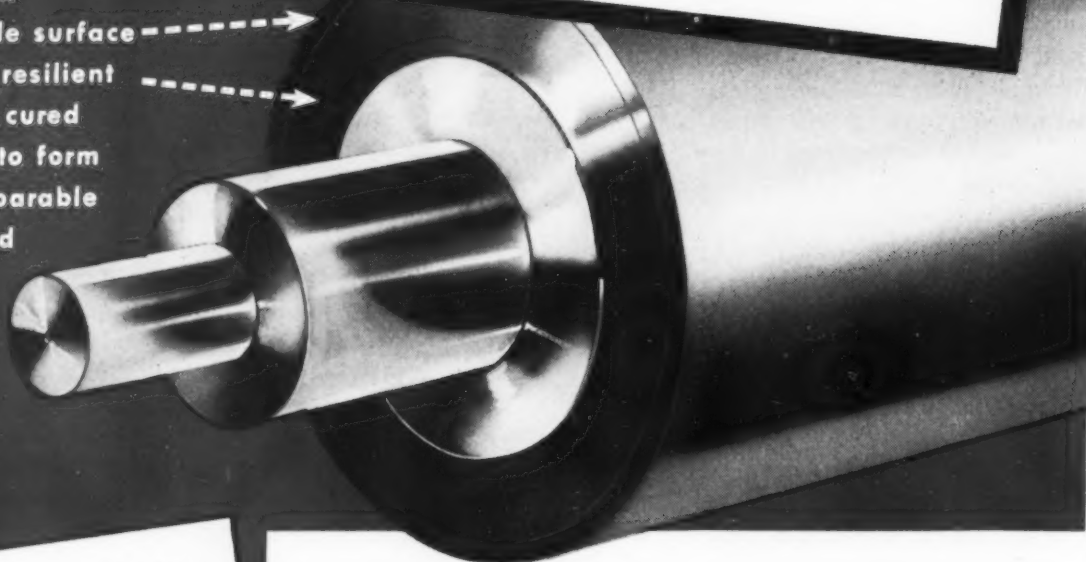
C. R. Moore, Jr., printing and lithography, has moved its equipment to larger quarters in the Chatfield & Woods Bldg., 32 Blvd. of Allies, Pittsburgh. According to an announcement, the additional space was made necessary by the need for greater printing and binding facilities and to house newly purchased equipment.

**DAYCO  
FACT**

# The Fused End

**MAKES POSSIBLE FINEST ROLLER PERFORMANCE  
PLUS RENEWABLE SURFACE ECONOMY**

The tough  
renewable surface  
and soft resilient  
base are cured  
together to form  
one inseparable  
compound



## MORE DAYCO FACTS that mean better quality printing at lower cost

1. Dayco Rollers are ground so accurately that a kiss touch is obtained with minimum adjustment.
2. When Dayco Rollers finally wear out they can be re-Dayco'd at one third the cost of new rollers.
3. Daycos take all kinds of inks . . . heat set, metallic, fast drying, oil base, or many of the newer inks.
4. Dayco Rollers are so perfectly balanced they run true without whip, reduce bearing wear to a minimum.
5. Fused Ends of Dayco Rollers make possible finest roller performance plus renewable surface economy.
6. Dayco Roller compounds are multiple refined to secure a uniform, soft, smooth texture so essential to fine printing.

Ask about the Dayco EXTRA  
CORE PLAN

## *That's why Daycos give top operating performance through years of service*

Dayton's special patented process cures together the "green" rubber compounds of the renewable surface and the ends of the softer, more resilient base so that you obtain all the economies of a renewable surface roller plus finest roller protection. This Dayco can be resurfaced time and again with a special, long-wearing surface for just the kind of ink you want to use, with the exact resilience you need to obtain perfect half tone or solid reproductions.

Listed in the panel at the left, are other reasons why Dayco Rollers will help protect your reputation as a top-quality printer and, at the same time, help you lower production costs. A Dayco Roller Specialist will gladly discuss them with you in detail. Write today.

### **DAYTON RUBBER • DAYTON, OHIO**

Latin American Representative: National Paper and Type Co., 120 Wall Street, New York, N.Y.  
Canadian Representative: Manton Brothers Ltd., Toronto-Winnipeg-Montreal-Vancouver

# Dayton Rubber

THE MARK OF TECHNICAL EXCELLENCE IN NATURAL AND SYNTHETIC RUBBER



## Alfred Stull Harris Dies



A 35 year career in the lithographic industry was brought to a close August 23 when Alfred Stull Harris, 56, president of the Harris-Seybold Co., Cleveland, died following an illness. Mr. Harris was the son of the late Alfred F. Harris, who with the late Charles G. Harris, founded the Cleveland press and cutter manufacturing concern. Alfred Stull joined the firm as a draftsman in 1912, and during the years following worked closely with Charles W. Harrold, who recently became vice president in charge of engineering. Mr. Harris was named vice-president in charge of engineering in 1923 and became president in 1944.

Mr. Harris played an active role in the development of the first modern two-color offset press and helped to develop the first four-color offset press. He held a number of patents in his own name. He also established a laboratory for lithographic chemical research. He was always active in lithographic industry affairs, and at the time of his death was a director of the Lithographic Technical Foundation.

During his career in the graphic arts Mr. Harris traveled widely, visiting many offset plants in North America and Europe in an advisory capacity. He was known especially throughout the industry for his ability to translate lithographers' requirements into equipment that filled their needs. In 1936 he was instrumental in bringing higher press speeds to American lithographers through the adaptation of the H.T.B. stream feed to Harris presses.

Surviving are his widow, Mrs. Marie G. Harris; a son, Charles C. Harris; a daughter Mrs. Josephine Harris Williams, and two grandchildren. A son, Alfred Stull Harris, Jr., was lost in the Philippines in 1945.

## Chicago Type Services Broadened

Chicago trade composition houses operating Monotype equipment have organized the Mono Mat Rental Association of Illinois, which will be operated on a cooperative, non-profit plan to provide themselves with mats of the less commonly used type faces.

Master sets of mats have been purchased jointly at a cost of around \$25,000 and these will be kept at the office of the Chicago Typographers Association, 343 S. Dearborn St., where they are available to the 12 members of the new organization for a rental fee.

The new service was arranged after close study of similar setups long operated in New York and Philadelphia. Through the cooperative relationship the Chicago composition concerns now have an extensive variety of type faces which, as individuals, they could not previously afford because of the investment required.

President of the new cooperative is C. M. Priest of Commercial Typographers. Wm. W. Mash of Keystone Typesetting Co., is vice president, and Henry J. Wolfe of Service Typographers is secretary-treasurer.

## Hoe Exhibits Press

Operating at speeds from 10,000 to 30,000 lithographic impressions an hour, what is claimed to be the world's fastest offset printing press was exhibited at the Fourth Annual Southern California Industrial Exposition by the Aldine Printing Co. of Los Angeles, according to an announcement by the press manufacturer, R. Hoe & Co., New York. The press is the new Hoe Web Offset Jobber.

At the close of the exposition the press was moved into the plant of the Aldine company.

## F. L. Zimmerman Dead

F. L. Zimmerman, 54, sales executive for the Gerlach-Barklow Co., Chicago, died recently. He is survived by his wife, one daughter, and a son.

## New Chicago Metal Decorator

Metal Decorators, Inc., newly organized Chicago company, has opened a plant at 3575 Touhy Ave., for production of lithographed metal products.

## Directs New Firm



William McKinley Gordon (above) is directing the activities of the newly organized Reproduction Equipment & Supply Co., 16 Liberty St., New York 5, N. Y. The new firm will supply the graphic arts with new and used photographic and platemaking equipment, repair services, and consultation on temperature control and dark room layout. Mr. Gordon is a member of the Litho Club of New York and was formerly with Eastman Kodak Stores.

## Chicago Classes Underway

Wayne Adams, coordinator of sales and production for Magill-Weinsheimer Co., Chicago, has been announced as one of the instructors in the offset estimating class to be conducted in Chicago this fall by the Graphic Arts Association of Illinois. Several other executives of lithographing firms were also expected to serve as instructors in various phases of the course, which was scheduled to start September 22, and will require 16 evenings. A new course in "Paper Selection" will be offered this season, with O. H. Runyan of the association's staff as instructor. A third course, in "Cost finding and accounting, plus cost-budgeting practices" will be conducted by C. A. Hale, director of accounting for the association.

## Card Company Expands

The Barker Greeting Card Co., Cincinnati, has acquired the greeting card company known as P. S., Inc. of Chicago. Management and personnel of the acquired firm will be continued, and its output will be used to supplement the Barker Company's specialized humor line.

# COST SYSTEM...

Streamline your methods with this new uniform system

The National Association of Photo-Lithographers has published a concise practical accounting procedure, complete with forms, designed for easy installation by any competent book-keeper.

The contents include cost centers, an explanation of the forms, daily work, monthly work, preparation of departmental hour cost and production and a schedule of fixed charges.

Also included are eighteen full-size forms, prepared for your use as original copy on your own camera. These can then be lithographed in the quantity needed for your specific plant

National Association of Photo-Lithographers  
1776 Broadway, New York 19, N. Y.  
Gentlemen:

We are interested in sound cost factors for our plant. Please send full particulars on how we may avail ourselves of the Association's services.

Our press equipment is as follows: .....

Name .....  
Address .....  
City & State .....

**NATIONAL ASSOCIATION  
OF PHOTO-LITHOGRAPHERS**

**1776 BROADWAY**

**NEW YORK 19, N. Y.**



Master Track Chart, Grand Central Terminal, New York City.

COLOR PHOTO BY HUGH HAZELRIGG—UNDERWOOD

## *Finger-Tip Control...with the help of Color!*

THE UTILITY OF COLOR can be applied to the successful operation of your business, just as it is applied to the enormous task of moving traffic in and out of Grand Central, swiftly, safely, and on time.

In your business forms, for example, HOWARD BOND's twelve distinctive colors can perform many useful functions. Color-keyed forms speed recognition of units, get to their destination faster, simplify handling and filing.

For letterheads or any business use where color is important or appropriate, HOWARD BOND is an equally effective business tool. See HOWARD BOND samples—in all colors—in *whitest white*—then specify it always.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"THE NATION'S BUSINESS PAPER"







COLOR PHOTOGRAPH BY LEJAREN Å HILLER—UNDERWOOD

**UNIFORMITY** Paper can be the basis for uniformly excellent printing—if the paper is MAXWELL OFFSET.

Good printing, after all, is largely a matter of paper's reaction to the printer's tools and skill in reproducing copy. MAXWELL OFFSET's unvarying press performance allows him to *predict* uniformly good results, to demonstrate the full extent of his ability.

Whether you're a printer or a buyer of advertising printing, you'll find it worth your while to investigate the uniform superiority of MAXWELL OFFSET.

HOWARD PAPER MILLS, INCORPORATED  
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

# Maxwell Offset

*For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity*

# LITHO CLUB NEWS

## May Hold Two Day Meeting

The planning committee for the convention of the National Association of Litho Clubs in Chicago next January is considering the advisability of enlarging the program from a one to a two-day meeting. James J. Spevacek, president of the Chicago Lithographers Club, reports. The feeling exists, he said, that the one-day program scheduled for Chicago's Congress Hotel next January 24, will not give adequate time for full consideration of the many urgent problems faced by the industry. Also many ladies are expected to be in attendance with their husbands and in a two-day meeting more opportunity would be offered to arrange a worthwhile program of entertainment and sight seeing for them.

A meeting of the Chicago committee on arrangements, of which Mr. Spevacek is chairman, will be held this month at which a decision will be made. If the response from club leaders around the country is great enough, he said, the change to a two-day meeting will undoubtedly be made. Definite announcement of any revised plan will then be released.

## Cleveland Installs Officers

The newly organized Litho Club of Cleveland was scheduled to hold its first regular meeting September 5, and officers were to be installed by William J. Stevens, president of the

National Association of Litho Clubs. Officers of the Cleveland club are: William C. Stone, Copifyer Litho Corp., president; John T. Kough, Reserve Litho Co., vice president; H. H. Johnson, Reserve, secretary-treasurer; C. T. Bryant, Reserve, chairman of the board of governors; and C. E. Wolters, Unger Printing & Litho Co., and J. E. Braun, Tri-Arts Litho Co. The meeting was to be held at the Reserve Litho plant.

Election of the club's officers was held last June, and since that time membership has grown to 73.

## Washington Meets Sept. 23

The Washington Litho Club resumes its regular meetings, Tuesday, September 23 at Hotel 2400. Nominations for club offices were to be made by the board of governors at a meeting September 2, and the annual election is planned for the October meeting. The September meeting is to feature a quiz program.

The club's outing was planned for September 13 at Annapolis Roads, Mr., and a broad program of activities included a golf match between men of the Washington and Baltimore Litho Clubs.

John Laverine of the Capital club recently underwent an operation and is now recovering. Another club member, John Ireland of International Printing Ink, also was reported ill during August.

## Litho Club Honors Carlson

Harry Quadracci (left) president of the Milwaukee Litho Club, presents testimonial to Gus Carlson, who is now retired after many years with Harold M. Pitman Co. The honor was in recognition of Mr. Carlson's help to the club, and for his contributions to lithography. A recent meeting of the club was devoted to honoring Mr. Carlson, Howard C. Buchta, club secretary-treasurer, reports.



## LITHO CLUB GUIDE

(Most clubs adjourn for the summer months except for outings.)

### BALTIMORE

T. King Smith, Secy.  
1613 Holbrook St.,  
Baltimore, Md.  
Meets 3rd Monday, Park Plaza.

### BOSTON

Joseph H. Ulrich, Secy.  
Spaulding-Moss Co.  
42 Franklin St., Boston  
Meetings announced locally.

### CHICAGO

Elmer Schmalholz, Secy.  
Chicago Planograph Co.,  
517 S. Jefferson St., Chicago 7.  
Meets 4th Thursday, Bismarck Hotel.

### CINCINNATI

Louis Weiss, Secy.-Treas.  
Progress Lithographing Co.  
Main Street  
Reading, Cincinnati, Ohio  
Meets 2nd Tuesday, Dan Tehan's Restaurant.

### CLEVELAND

H. H. Johnson, Secy.  
Reserve Lithograph & Printing Co.  
2342 E. Ninth St., Cleveland  
Meetings announced locally.

### CONNECTICUT VALLEY

Roger Bartlett,  
Meriden Gravure Co.  
Meriden, Conn.  
Meets 1st Friday, March, May, Sept., Nov., and  
sometimes other months, City Club, Hartford.

### DAYTON

Harold W. Holland, Secy.  
1112 Kemper Ave., Dayton 10.  
Meets 1st Monday, Suttmiller's Restaurant.

### DETROIT

R. B. Bivens, Secy.  
12745 LaSalle Blvd.  
Huntington Woods, Mich.  
Meets 2nd Thurs. at Carl's Chop House.

### MILWAUKEE

Howard C. Buchta, Secy.  
E. F. Schmidt Co.  
341 N. Milwaukee St., Milwaukee.  
Meets 4th Tuesday at the Boulevard Cafe.

### NEW YORK

Gerald L. Urban, Secy.  
Brett Lithographing Co.  
Skillman Ave. & Pierson Pl.  
Long Island City 1, N.Y.  
Meets 4th Wednesday, Building Trades Club  
2 Park Ave.

### PHILADELPHIA

Joseph Winterburg, Secy.  
622 Race Street,  
Philadelphia 6.  
Meets 4th Monday, Poor Richard Club, 1319  
Locust St.

### ST. LOUIS

Harold Rohne  
Letterhead & Check Corp.  
2940 Benton St.  
Open meetings in Feb., April, June and Aug

### SAN FRANCISCO

Wm. Fennone, Temp. Secy.  
Lehmann Prtg. & Litho. Co.  
2667 Greenwich St.  
San Francisco, Calif.

### TWIN CITY

Harold Johnson, Sec'y.  
2105 Stanford Ave.  
St. Paul, Minn.  
Meets last Thursday of month.

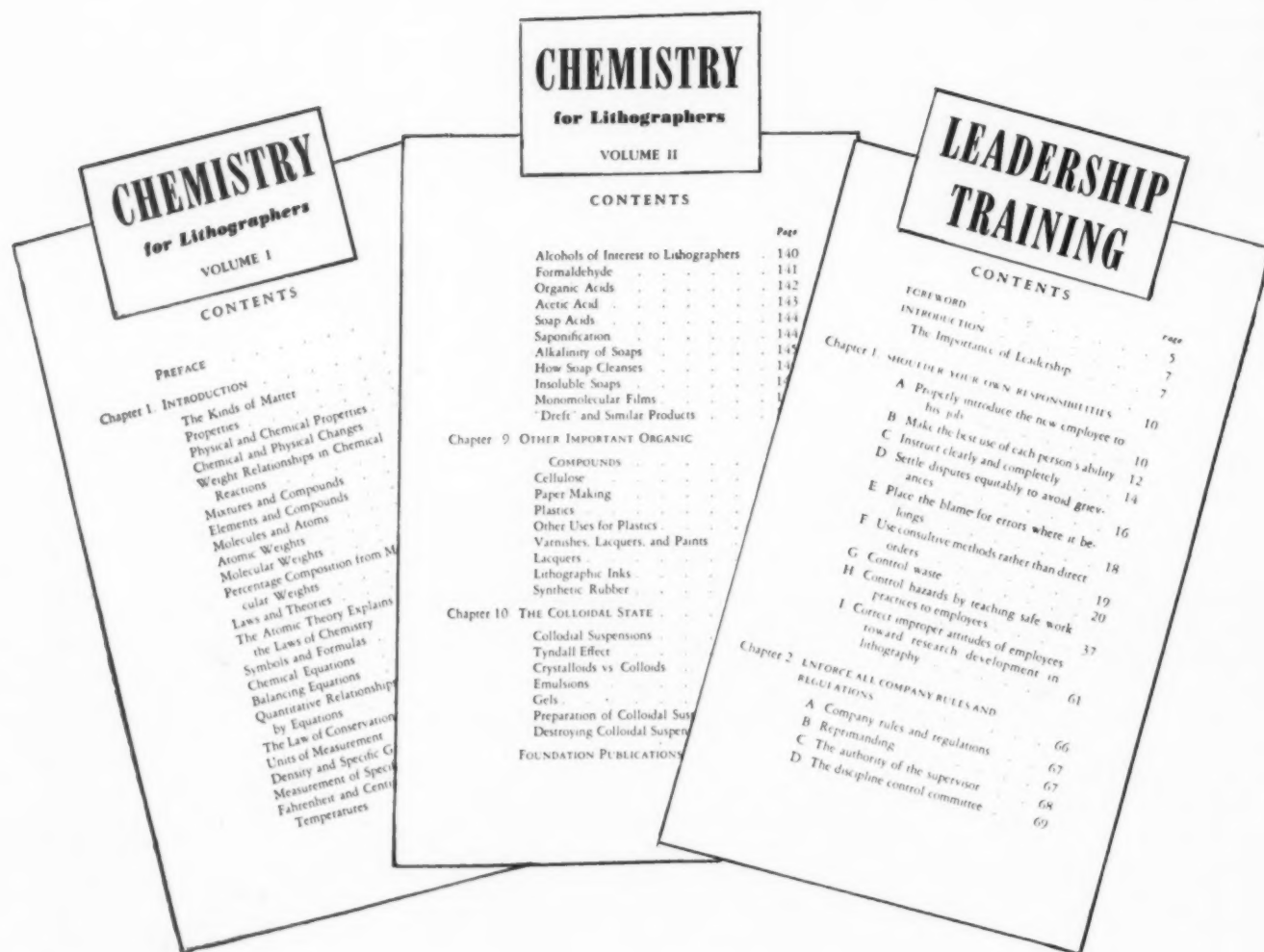
### WASHINGTON

John Davis, Secy.  
Guthrie Lithograph Co.  
1150 First St., N.W.  
Meets 4th Tuesday, Hotel 2400 (N.W. 16th  
St.)

### NAT'L. ASS'N. OF LITHO CLUBS

Ken O. Bitter, Secy.  
523 Wilton Road,  
Towson 4, Md.

## Take A Peek At What's Behind The Title Of These Jr. Executive Text Books!



If there isn't a full library of L.T.F. publications in your plant write for a list of all Foundation publications. (40% discount to members). Become a contributing member yourself—\$10.00 (You can if your plant is a member). And receive all publications sent to you direct as issued.

Balanced production, employment, profits and job opportunity and security are being insured in many industries (as well as your own) by cooperative research to improve methods, procedures, materials, and equipment and employee training to increase skill. Be a part of this constructive program to make certain the advancement and future of your industry.

Join the 1500 plants owning lithographic equipment, leading suppliers and key men who are members of the

# LITHOGRAPHIC TECHNICAL FOUNDATION, Inc.

131 East 39th Street,

New York 16, N. Y.



### Conn. Plans Fall Meetings

A schedule of meetings for the fall season has been announced by the Connecticut Valley Litho Club. Following the outing, which was held August 23, the club planned a trip September 20 to New London, Conn., to visit the plant of the Printing Machinery Div., Electric Boat Co., where the Willard offset presses are made. A dinner and discussion was planned for the afternoon.

The first regular meeting will be Friday, October 3, at the City Club, Hartford. Movies covering offset processes are to be shown.

The next regular meeting is planned for November 7 at Hartford, and the second annual Christmas

party is to be December 6 at Springfield.

### Twin City Club Hears Mann

Clarence Mann, president of Graphic Arts Industry, Inc., Minneapolis, was scheduled to speak at the August 28 meeting of the Twin City Litho Club, Harold Johnson, club secretary-treasurer, reports. The meeting was to be at Esslingers, St. Paul.

At the club's July meeting, Carl Erickson of Chicago, told of the activities of the Chicago Lithographers Club. A discussion of shop problems was also held. Other guests included William Roeder of St. Louis.

### N. Y. Plans Exhibit

An exhibit of new products in the lithographic industry was planned by the Litho Club of New York to open during the afternoon of September 24 and continue through the dinner meeting and discussion planned for that evening. The meeting was to be at the Building Trades Club.

Several speakers were scheduled to discuss new developments in the field of equipment and supplies.

A corned beef and cabbage dinner was planned.

Lawrence Littman, National Process Co., is president of the New York club, which opens its season with this meeting.

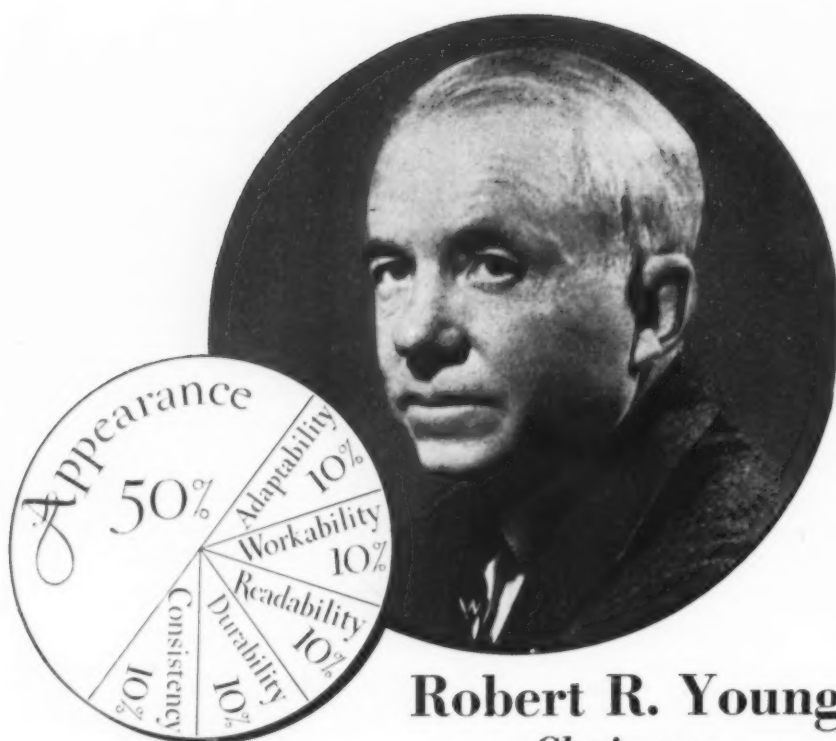
### Connecticut Outing Pictures

The Connecticut Valley Litho Club's outing was held August 23. Top photo shows the crowd attending. Next row:

President Frank Poll tossing eggs in one of the contests; Poll awards a prize to Phil Kirby; catching eggs are (L. to R.) Bill Leibe, Joe Siracusa, and Harold Kjoller. Lower row: lobster eaters; and

the officers and committee, standing—Kjoller, Roger Bartlett Poll, Mike Pagliaro, Walter Dulak. Kneeling—Al Schulze, Siracusa, Liebe, and Cliff DuBray.





**Robert R. Young**  
*Chairman,*

*Federation for Railway Progress, devises a pie chart showing in their relative values the qualities he considers most important in the bond paper he uses*

"The Federation for Railway Progress," says Mr. Young, "is primarily a vehicle for the expression of public interest in our railroads." And through an aroused, nation-wide interest in the railroads, Mr. Young plans to break the monopoly that dominates the railroad industry. If this monopoly did not exist, railroad equipment, he says, would long ago have been modernized, and our railroads today would be earning incomes comparable with the telephone companies, the utilities, and industry in general.

The objectives of the FRP are stated by Mr. Young as follows: "The Federation for Railway Progress is determined to improve railroad service and equipment; to create an equitable balance among rail wages, rates and investment returns; to inform the public about railroad facts; to staff the industry with efficient and confident manage-

ments; to abolish monopolistic practices. The Federation, in the public interest, pledges its support to restoring efficiency, competition, courtesy and earning power to the American railroads."

Note how, among other objectives of the Federation, Mr. Young purposes "to create an equitable balance among rail wages, rates and investment returns." This prime essential of balance is most important also in the fabrication of fine paper. Balanced Certificate Bond, Ledger and Index are made with the correct pop test, tear and folding endurance for their fibre content. And it is this balance which we have pioneered in the manufacture of paper that gives the user of Certificate, Bond, Ledger and Index a better typewriting sheet, and a faster, better printing sheet, offset and letterpress, and on office printing machines.

## CERTIFICATE BOND

*Manufactured by Crocker-McElwain Co., Holyoke, Mass.*

*The Certificate Family of balanced papers, bond, opaque, ledger and index, is fabricated for modern production needs, letterpress and offset, and for typewriters and office printing machines.*

### Chicago Show Printing Expands

Chicago Show Printing Co., Chicago, has solved its urgent need for adequate office space by construction of a second story on its main building at 2635 N. Kildare Ave. Possession of the new well-lighted and airy quarters was taken September 1.

An increase in demand for its "Mystik" pressure-sensitive, adhesive-back printing material, developed during the war, is reported by a company spokesman, while production of its regular line of lithographed products, including point-of-purchase materials, cut-outs, animated, lighted and other novelty displays, is also growing, he said.

### Schmitt Joins Kenny Press

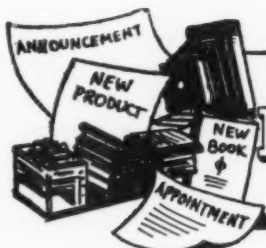
Frank M. Schmitt, for the past year advertising manager of *Radio Maintenance Magazine*, has joined The Kenny Press, photo offset and letterpress printers, Newark, N. J. Mr. Schmitt was formerly associated with the RCA Victor Division, Radio Corporation of America, in an executive advertising capacity. At Kenny he will take charge of advertising and sales promotion activities, in addition to representing the firm in a regular sales capacity.

### To Show Best Direct Mail

The winners of the 1947 Best of Industry Competition of direct mail, will be on exhibit as a feature of the annual convention of the Direct Mail Advertising Association at the Carter Hotel, Cleveland, October 23-25. The theme of the convention is "Speeding Distribution with Direct Mail," and the program includes talks, discussions, round table sessions, exhibits, and clinics on many phases of planning and production.

### Appoints Baldwin Paper

Pulp & Paper Trading Co., recently announced the appointment of Baldwin Paper Co., 233 Spring St., New York, as a distributor for the complete lines manufactured by J. & J. Rogers Co., Au Sable Forks, N.Y. Grades include Rogers folding bristol, index bristol, mill blank, antique covers bond, and postcard.



## EQUIPMENT & BULLETINS

### Show Goudy "Lost" Types

During September, Eastern Corp., Bangor, Maine, paper maker, is distributing to printers, lithographers, and buyers of printing, a specimen sheet of "Lost" Goudy types. The specimen sheet was designed by Howard Coggeshall, typographer of Utica, N.Y. and the late Frederic W. Goudy.

This specimen sheet was one of the last known pieces of work that Mr. Goudy did before his death. The eleven type faces shown on the specimen sheet are called the "Lost" Goudy types because the drawings, patterns, and matrices of each were lost in the fire which destroyed Goudy's Village Press in 1939. Mr. Goudy had left quantities of the types in the composing room of Mr. Coggeshall, his intimate associate, and these have made the specimen sheet possible.

The "Lost" Goudy specimen sheet is also a specimen sheet of Eastern's Atlantic Antique Laid, and is the seventh of a series of 17" x 22" specimen sheets of type faces and paper released monthly by Eastern Corporation. Any recognized printer, lithographer, or buyer of printing may request this specimen sheet or any others in the series from his paper merchant distributing the Eastern lines, or he may write directly to Eastern Corporation.

### Announces New Web Presses

The Webendorfer Division of American Type Founders, Mount Vernon, N.Y., recently announced completion of three new offset presses.

The first press, is a four-color, 30x40 web offset press designed to print book jackets, gift wraps, box wraps, and general work in four colors on one side of the web, or two

colors on both sides. It operates at speeds up to 10,000 cylinder revolutions per hour.

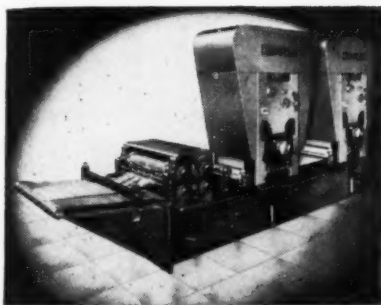
The second press is a two-unit newspaper style of the vertical web type and is designed for the production of both standard and tabloid size newspapers.

The third press, a combination web offset and rubber plate printing machine, delivers business forms in rolls or ziz-zag folds. It prints on a 30-inch web from a cylinder 22 inches in circumference. Other features include two rubber plate units, one numbering unit, three punching units, one cross perforator, one vertical perforator and slit, a ziz-zag folder, and a rewind unit.

### Describes Kodak Products

"Kodak Photographic Materials for the Graphic Arts" is the title of a brochure just issued by Eastman Kodak Co., Rochester, N.Y. A large number of Kodak products are listed and described.

### New Rotary Cutter



Said to cut, crease and score, cartons from a moving web at speeds up to 450 ft. per minute, the new rotary die cutter above was recently introduced by the Champlain Co., Bloomfield, N.J. According to the manufacturer, creasing, scoring, and cutting operations can be accomplished separately or in unison. The blades, it is claimed are easily removable for resharpening.

### Camera Production Underway

With several units installed, the Photo-Mechanical Division of the American Type Founders Sales Corp., Elizabeth, N.J., has announced the full production of its new line of color precision cameras. Primarily designed for producers of larger size color process work, template, plan and map reproduction, the cameras are being manufactured in four sizes, 31x31, 36x36, 40x40, and 48x48.

Among the features, according to a company announcement, is the adaptation of the visual comparison principle employed in scientific measurement and incorporation of new engineering designs to assure alignment, squareness and registration. Controls may be either manual or automatic and can be set and operated from an illuminated central control panel at the camera back. Tapes readable at the control panel are supplied with the camera.

Plans are being made by ATF for exhibition of one of these cameras at the convention of the NAPL. Condensed specifications are available by writing to the manufacturing concern.

### Roosen Issues Color Booklet

A pocket size ink color sample book for offset and letterpress inks has been issued recently by H. D. Roosen Co., 41 E. 42 St., New York 17. The booklet, 6 x 3 1/4" in size, shows a wide range of solids, half-tones and various screens. Progressive proofs of process color work are also shown.

### Announces Art Directory

Sigmund Sameth, 2 E. 23rd St., New York 10, has announced the publication of an Art Buyer's Annual for buyers of free lance art. The directory features a full page of the most recent work of each artist.



**WHY WE WAVE  
YOUR FLAG**

**Give Your Story BACKGROUND**

YOUR STATIONERY is background for your sales story. Make sure that story gets the background it deserves. See your printer—he's an expert. Tell him what special use you plan for your stationery... If you're searching for a paper of distinction for a story of importance it's more than likely your printer will recommend—

**Rising Line Marque**

- ✓ 25% rag
- ✓ exclusive pattern inspired by Italian Handmade paper
- ✓ 2 weights
- ✓ 3 pastel shades and white
- ✓ envelopes in 6 sizes
- ✓ excellent printing surface for die-stamping, lithography, gravure or letterpress

When you want to **KNOW**... go to an expert!

**Rising Papers**

Ask your printer... he **KNOWS** paper!

*Rising Paper Company, Housatonic, Mass.*

47

**H**ERE'S ANOTHER Rising ad that sells the customer on you. Why? Because you know the all-around best paper to recommend for the job that pleases—Rising Line Marque—"a paper of distinction for a story of importance." You can depend on it to support your best recommendation.

The above advertisement appears in a long list of executive, advertising, sales and sales promotion magazines.

**Rising Papers**

**PRINTING AND TECHNICAL**

#### Issues Teaching Material

Designed to show when and how the lithographic process can help solve problems in graphic arts production, the Educational Department of the Lithographers National Association has announced the publication of supplementary teaching material for instructors in advertising production courses in colleges, clubs, on-the-job training, and similar instruction programs.

According to the announcement, the material supplements the association's program of last year which in addition to its educational function was also found useful by buyers of printing and advertising departments when information on lithography was required. The material is available without cost from the association's office at 420 Lexington Ave., New York 17.

#### Opens Graining Service

Announcement has been made of the opening of an offset plate graining and regraining service by the Toledo Lithograin and Plate Co., 515 Shepherd St., Toledo. The new company purchased the equipment of the Wisconsin Lithoplate Co. of Milwaukee, and this, together with the Wisconsin firm's personnel is being consolidated with the Ohio firm's facilities and personnel, the announcement stated.

A feature of the new graining service is the "Cronak Processing" of zinc plates which, according to A. J. Kehle, Jr., vice-president of the company, gives cleaner and longer press runs. In addition to the graining service, the concern also supplies new zinc and aluminum plates, either grained or ungrained.

William A. Compton is president of the organization and Roland M. Wright, general foreman.

#### Plan Adv. Specialties Show

Calendar manufacturers and producers of lithographed advertising novelties are preparing to make their usual showing of products at the convention and trade show of the Advertising Specialties National Association, to be held at the Palmer House, Chicago, Oct. 6 to 8.

### Issuing Paper Directory

Lockwood's Directory has announced for fall delivery the 1948 catalog of the paper and allied trades. The directory will be the 73rd annual issue and will be published in two editions, a full regular edition and a special-sized traveler's edition. The directory may be obtained by writing to the company at 15 W. 47th St., New York 19 for \$10.00 a copy, or \$9.00 if remittance accompanies order.

### ATF Issues Annual

Done entirely in full page cartoons and written largely by employees, ATF, Inc., Elizabeth, N. J., last month issued the corporation's annual financial report for the year ending March 31. The 20-page lithographed booklet, through the medium of cartoons, keynotes stockholder, customer, and employee teamwork and stresses the distribution of each dollar ATF received last year.

Thomas Roy Jones, president, in a prefacing letter, explained that em-

ployees in all of the ATF associated companies were asked what they wanted to see in the booklet and from their suggestions and questions the report was put together. Another interesting feature was the explanation of ATF's program to stabilize employment by diversification.

### Publish "Moods of Type"

A lithographed book "The Moods of Type," by Clayton Whitehill, is being published by Barnes & Noble, Inc., New York. According to the foreword, the book is both a study of typography and an essay in creative art. It is developed from a series of "letterform abstract paintings," and history and development of types are traced briefly from their ancient origins. Chapters deal with The Source of Visual Impressions, The Abstractions of Letter Forms, Old Style, Modern, Square Serif, Sanserif, Gothic, Victorian, Scripts, Texts, and Condensation. Many types are shown under the broad classifications and the text material discusses the moods and effects pro-

duced by the use of the various types.

The 8½ x 11" book contains 112 pages, is generously illustrated, and was produced entirely by offset by General Offset Company, New York. It is priced at \$5.00 and may be ordered from Modern Lithography.

### Nekoosa Issues Report

"60 Years of Paper Progress" is the name of an attractive 32 page informational booklet issued by the Nekoosa-Edwards Paper Co. of Port Edwards, Wis. The booklet celebrates the company's 60th anniversary and features past, current, and anticipated future activities of the paper manufacturing concern.

Illustrations in sepia offset together with a running narrative are utilized to blend highlights of Nekoosa's development with various eras in the history of the country.

Included in the booklet are technical and laboratory shots of the manufacture of paper, and employee and community activities of the company. The last section is devoted to information on Nekoosa products.



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### USP & L Pays Dividend

A dividend of 50c per share on common stock, payable September 1, was announced by U. S. Printing & Lithographing Co., recently. This makes a total of \$1.50 per share paid so far in 1947.

## 24 SHEET POSTERS

(Continued from Page 41)

the Lithographic Technical Foundation have been associated in a limited way for 23 years. And it is certainly time now for another look to see what can and should be done to help insure the future of the poster business, through increasing the confidence and reducing the headaches of those who use the medium.

Our research part is a little part in the whole poster operation. But whatever we can do should be done promptly, efficiently and in a manner not only becoming the size and importance of our joint industries, but increasing the recognition given to the medium as a means of selling good American goods to consumers and thereby contributing our part in getting a normal economy ticking again.

Things like flagging and popping perhaps are only petty annoyances. But the more petty the less patience customers in their present mood seem to show at their not being removed and the less excuse there is for not removing them.

Already, in the publishing and other fields there are examples of large customers becoming so impatient with suppliers and services that they have set up their own research to determine specifications for purchases.

The officers and directors of our organization, among whom are numbered owners of lithographic equipment, and suppliers of ink, paper, machinery and equipment, photographic and chemical supplies, are quite practical men. And if I interpret their attitude and instructions correctly they are more concerned with our research being pointed toward better end use value of products lithographed by improved methods,

techniques and economies with present or new equipment and materials than toward long term, fundamental or revolutionary research.

Between 50 and 80 million persons see Technicolor every week and have become so conscious of color photographic realism that appeal should be made to them through its use on certain product advertising. The plant personnel that will not master the techniques of reproducing it properly and insists that litho chromos or

excessive stipple and crayon is what the public ought to have, on everything from direct mail to can labels, is doomed for a short trip up a narrow canyon with a dead end.

Knowing of the success of movies and picture magazines, the book publisher who doesn't solve the problem of plenty of illustrations conveniently close to what is being talked about in type is also on the way up that same canyon.

The public has seen the difficult

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problems of war solved over night and the impossible achieved in very little longer. Their impatience with delay in solving inconveniences and annoyances is already being reflected in demands on manufacturers of consumer goods and all the advertising media.

Now, the danger of this pressure to improve what we have is that it will be interpreted by those controlling budgets to mean let's be content altogether with what we have and just call on research for trouble shooting on day to day problems.

Insurance for the future of this or any industry calls for a certain amount of long term planning and research with practical vision and clear aims and objectives.★★

## REPORT ON EUROPE

(Continued from Page 42)

Aller—copper and stainless steel

Alkuprint—copper and anodised aluminum

Coates—chromium and copper

Whereas the first three always employ a negative and the printing image is on top of the water retaining surface, the Coates plate is similar to our deep etch plates. A positive is used, which is a great advantage. Our reproduction departments usually work with positives as it has been found that continuous tone retouching and dot etching is the best method for color corrections. The use of the positive results in a printing image on the Coates plate which is in intaglio to the plate surface. Such a plate, being deep etched carries more ink. The image is thus not so affected by the pressure of the blanket or by the inking and dampening rollers. This plate is today used commercially in England and I understand plans are also being made to make this plate available to the American market.

### France

Whereas England has been very severely bombed and left in a staggering position, France has not been hit so severely. But her reserves are

still very depleted today as a result of the German occupation. Here as in England the coal shortage is felt badly. I have seen gravure plants where the carbon tissue paper froze during last winter and reserve stocks had to be discarded. France however is an agricultural country. Her food rations are small but cannot be compared with the smaller English ones. Living is very expensive; the political disunity is one of the main reasons for slow recovery.

Printers feel this very much as

their equipment is rather old and needs early overhauling. During the war Germany sold the supplies which France lacks now. Manufacturers are busy but equipment is coming in very slowly.

Considerable work is being done in the fine print trade in gravure, offset and screenless offset—that is a special photogelatine process where impressions are pulled from gelatine plates and then printed in offset. This process which I also saw in Switzerland, lends itself well to fine art work.



As many as ten, twenty or more Oxy-Dry anti-offset units have recently been installed in each plant of leading Lithographers throughout the country. These *new* and *improved* Oxy-Dry Sprayers are providing increased efficiency and economy for enthusiastic Oxy-Dry owners.

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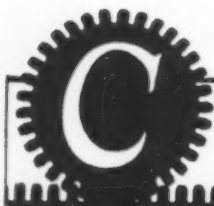
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*Craftsman*

LINE-UP and REGISTER TABLES

This trade is very much looked after as it offers the lithographer new export markets, through which he can obtain hard to get currencies such as dollars and Swiss francs against which he is allowed to draw a certain small amount and thus re-equip his plant in other countries. They look in particular to America as they feel that we have the best, most modern and practical equipment. Printers open their doors and are anxious to discuss their problems for here as in many European countries craftsmanship has to overcome the lack of equipment.

#### Italy

I entered Italy via Switzerland and here more so than in France I saw endless railroad tracks with bombed out and burnt out cars; box cars carrying passengers. New railroad cars and equipment are very badly needed. Here you see from the very beginning the destruction of war. But in Italy you cannot fail to be struck by the energy with which meagre resources are exploited; signs of a remarkable potentiality of economic recovery are present in this country which lost a war. The great reconstruction of cities is underway.

Italy is trying to compete in world markets to recover her strength and reputation. Every branch of industry is trying to develop an export market. We know that the graphic arts industry has exported books on art. I visited some of these plants and found that extensive research work is continuously carried out to prepare further editions of books on art. Many plants are necessarily crowded as space was lost during the war on account of bombing. Expert craftsmanship assists them to overcome the disadvantage of badly needed equipment. Italian equipment production is very small and it is in Milan where I heard for the first time that cameras from the Russian occupied zone in Germany are expected.

#### Switzerland

This country suffered comparatively little during the war. They had to face a coal shortage from the beginning of the war and still today

are rationed in coal and food. The graphic arts industry is fully occupied. Every branch of the industry is busy and all are anxious to learn of our methods. In the lithographic industry all methods are employed. Much stone printing is still done, and some houses have made it a specialty and receive orders from all parts of the world. Most printers are combination shops and so information on all types of printing was made available to me. During my conversations in this country I con-

cluded that we are more open, and are not so conservative concerning new ideas and methods. We have better team work amongst the men in the shop and our management. I believe that the Swiss equipment manufacturers are progressive and will eventually help a great deal to promote methods known in the States. I noticed with interest the great progress which has been made in Switzerland in the use of plastic sheets for blue line work. This method was introduced before the

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war by Germany when she manufactured the clear Astralon sheets. They are no longer available. Astralon however, existed only in small sizes. During the tour I was often asked "Why do you not have it." They grained Astralon only after the clear sheets were too scratched.

A few equipment manufacturers exist and today they manufacture cameras, and a vertical coating machine to be used in place of a whirler. The thickness of the coating produced by the machine is uniform; there are no differences of thickness between the middle and the borders of the plate, as often produced by centrifugal machines. This coating machine is made in one size at present but two additional sizes are to be brought out shortly. This coater saves up to 50% of the coating solution, saves space, and has proven very successful so far, the Swiss report.

As to printing in general I believe that we here in America have better copy, our photographs are better and consequently we are in a position to

produce faster. We have a greater variety of paper especially as far as letterpress is concerned. The Swiss market continuously studies our progress and even contemplates sending over a delegation for research purposes.

#### Belgium

Belgium has recovered best from the war. It formerly was a country with the lowest priced goods in Europe, but today its goods are as expensive as in America. People are busy, goods are available. They leaned heavily on German supplies and now look towards us for equipment and chemicals.

#### Conclusion

I have mentioned in the foregoing that offset printers are anxious to learn more about our new methods and our new equipment. I noticed that we in America replace our equipment more often than they do in Europe. Some of our equipment is much lower priced than European equivalent types. Consequently we enjoy the advantage of having our

manufacturers look for new ideas and offer them to the trade. So we find today that American printing and lithographing establishments are more modern. This is especially true of the larger firms. However on the other hand, our smaller plants have more old fashioned machinery which would never do in Europe. Since their equipment is made to last longer, the smaller plants always work with better equipment than do some of us here.★★

## RESEARCH INVESTMENT

(Continued from Page 59)

nually in solving problems peculiar to their own businesses. One of these has expended as much as \$50,000 in the past year on one individual problem, which has not yet reached completion. But the company is enthused and confident that the final results will provide them, as well as others in comparable work, with savings of many times that amount in the years to come. Much of the privately

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Reproduction Equipment & Supply Company, Inc., a newly organized company under the direction of William McKinley Gordon, will resume the many services he has offered his friends in the graphic arts industry while in the graphic arts sales department, Eastman Kodak Stores, Inc., of New York. Mr. Gordon is an active member in the Litho Club. This new organization supplies the reproduction

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sponsored research of this nature is eventually adapted to general use by the entire industry.

You can't just buy research by the inch, by the yard or by the pound. It takes time, effort, patience and funds to explore, investigate, test, try and prove. It takes manpower, facilities, direction and management to bring many of these problems into a stage of completion. There is a point, a minimum, because of equipment, supervision and overhead, below which research efficiency is low and costs unnecessarily high. While the LTF situation has recently been greatly improved over that which existed for many years, the problems and the costs have also increased and consequently, results have been coming more slowly than they should.

It is too early for the industry to become impatient and demand that certain parcels of research results be delivered periodically. And it is also too easy for some members of the industry to say, in effect: "You show

me some research results and then I will pay my share." You can't order research C.O.D. It takes funds to finance research. And it also takes courage and foresight to make the investment. In research, you deal with unknowns, intangibles and variables. But we also deal with those things every day in our own operations and the purpose of research is to discover the unknowns, reduce the intangibles and control the variables. As one lithographer has aptly put it, we have three important problems which affect our production operations: (1) The human element. (2) Processes and equipment. (3) Variable techniques. When we can improve and refine our processes and equipment, when we can standardize more and more on materials and techniques, and when we can make the human element as foolproof as possible, we will have done much to assure the future of lithography. We will have done much to provide, in this day for the future of lithography. We will have done much to provide,

in this day and age of higher material and labor costs, an essential economy of production. These things are the present day aims and objects of the research projects and programs of the Lithographic Technical Foundation.

For instance, the project on plate graining which has been active in the research laboratory for many months, holds forth a promise of dividends to every lithographer in the world. The study of the characteristics of plate grain and lithographing surface is aimed at one of the most urgent problems of the industry. It is making real progress and from all indications, worthwhile and beneficial results in the form of plate graining standards and other information should be forthcoming either this year or very early in 1948.

The efficient manner in which the industry's research department is now set up, with adequate manpower and facilities available, will make even more possible and rapid the application to this industry of fundamental research already done by



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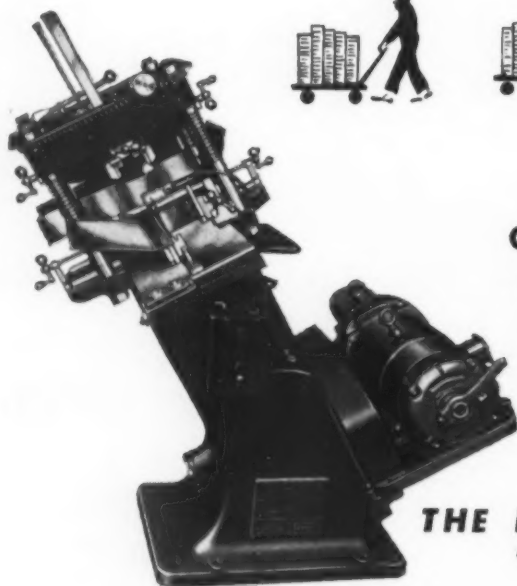
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other industries. This was recently done in the case of cellulose gum as a substitute for gum arabic as developed during the war for the ice cream industry by Hercules Powder and Dow Chemical. It also applies in the case of Cronak and their litho variations of Dilute Cronak and Brunak as applied to this industry and coming out of the Cronak metal protection process developed by New Jersey Zinc Company for the United States Army.

On such problems as the wettability of metals, rubber blanket investigations or such things as the development of better light sources, the industry's research committee might well decide to place the projects with outside research sources, such as Armour Research Foundation, where specialized manpower, facilities and equipment are available to solve problems which are not purely lithographic in nature. In such cases, LTF would take the role of a regular sponsor with a predetermined budget of expense to be devoted to each project. Proximity to Armour, where consultation may be readily arranged and progress easily checked and followed, will again be a great advantage.

The fully developed research plan of LTF now calls for the control of all industry research operations by the industry research committee, which, through its steering committee and chairman, reviews, selects and places the research projects which can be tackled in keeping with funds available, either with the Foundation's own laboratory at Glessner House, or with outside research sources. To the research chairman, the steering committee and the research committee (and hence the entire industry) the research director and his staff are responsible for concentrated action, application and development of results.

As a result of this practical arrangement, methods are now being developed for the proper dissemination of information to the industry. Research and technical bulletins, as in the past, will be published and distributed freely throughout the

industry on all completed research. But during the interim, Research Progress reports are being issued to all members, to better inform them and acquaint them with the progress of various research work. This often results in useful information and knowledge, explaining what will and will not work, and helps to save individual members and other groups from duplication of time and expense through the exploration of ground already covered. It is the duty and responsibility of the industry committee to see that this information reaches those in the lithographic industry who can make the best use of it. It is also the aim and purpose of all those connected with LTF research to establish ways and means of making it possible to actually apply all research findings to the profitable advantage of all members.

During the past year, the industry's research institution has been operating on a budget of \$70,000. It is my personal considered opinion that the industry, in turn, is getting a return on the investment which will become more and more apparent in the coming months. While the amount is several times greater than that which the industry expended annually for over twenty years, it is still considerably less than many private members of the industry are themselves spending on research each year. And it is not by any means enough to assure complete efficiency and economy of operation.

Standard Oil Development Company reports that over a ten year period its stockholders received a profit of \$15,400 for every \$1,000 invested in research.

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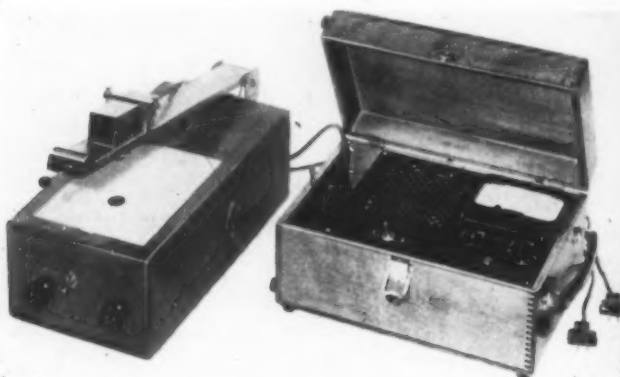
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# TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U.S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 Prairie Ave., Chicago 16, Ill.

## \*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at forty cents per page, plus six cents postage for each four pages or PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

**\*A New Method of Measuring Plate Sensitivity.** George W. Jorgensen. *Modern Lithography* 15, No. 6, June, 1947, pp. 45, 85 (2 pages). The principal variables which can change and affect plate sensitivity are: relative humidity, elapsed time before and after exposure, and thickness of the coating. A new Sensitometer is described and a method is given for its use in investigating the effects of these variables on light sensitivity in order that correct exposure adjustments may be made.

## Equipment

**Photographic Type-Composing Machines.** R. C. Elliott, M. R. Dewhurst, J. B. S. Booth, and Monotype Corporation Ltd. *British Patent No. 563,331* (April 16, 1943). This machine projects single characters or symbols through a lens on to a light sensitive surface to form on the surface composed and justified lines. This photographic impression is then transferred by known means to the plate or cylinder of a lithographic or other press. *Abridgement of Specifications*, British Patent Office, Group XX, Section 560,001-580,000, pp. 62-4 (3 pages).

**Considerations in the Design of a Radiant Energy Integrating Instrument Specifically Adaptable to the Various Processes Used in the Graphic Arts Industry.** Clarence S. Ost. *Photo-Engravers Bulletin* 36, No. 11, June, 1947, pp. 21-28 (8 pages). Experiments conducted in an effort to develop a light integrating instrument which would fill all the needs of the graphic arts industry for securing precision exposures are described. Information secured from these experiments was utilized in designing

the Luxometer. A description is given of its design and functions. The structural features which make it unique from other light integrating meters are discussed.

**\*The Bailey Aperture Control an Aid to the Reproductive Arts.** Harrison W. Bailey. *Photo-Engravers Bulletin* 36, No. 11, June, 1947, pp. 28-31 (4 pages). The Bailey Aperture Control was developed as an aid in securing improved negatives. It is the only control that directly connects the lens to the bellows extension. This control is helpful for film work, continuous tone and process color work. The master control permits the changing from "high" to "low" negatives in shops making both offset and engraving negatives. Instructions are given for adjustments necessary for the various types of copy. The use of the Bailey control on both line ruled glass screens and contact screens is described. Use of the Flash Lamp, which is furnished with the control, is discussed.

## Paper and Ink

**\*The I.C.I. Standard Observer and Co-Ordinate System and Their Use in Studies of the Color of Paper.** J. A. Van den Akker. *Paper Trade Journal* 125, No. 2, July 10, 1947, pp. 49-54 (6 pages). Spectrophotometric data in the form of spectral reflectance curves ("color curves") are most useful in connection with mill control of color and in fundamental studies of color. However, it is sometimes necessary or desirable to obtain accurate numerical expression of the color, or of a color difference, corresponding to a color curve or pair of curves. An objective and accurate psychophysical bridge between purely physical data

and color sensation is afforded by the I.C.I. standard observer and co-ordinate system. The I.C.I. system is described, with particular reference to reflecting bodies (such as paper) and transparent bodies. Some applications of the I.C.I. system to problems in the paper industry are discussed.

**Measurement of Printing Smoothness.** S. M. Chapman. *Pulp and Paper Magazine of Canada* 48, No. 3, 140-50 (1947). Printing smoothness of paper is defined as the proportion of the sample area which can come in contact with a smooth surface pressed against it under a pressure comparable with printing pressures. Some theoretical objections to the use of the usual air-leak smoothness testers are discussed in connection with their use to predict printing quality. A new instrument has been developed in an attempt to measure the printing smoothness of paper as distinct from the smoothness of the free surface. The fraction of the total area which can touch a glass prism under pressure is taken as a measure of the printing smoothness. The softness of the material underlying the sample has a considerable effect on the result but further investigation is needed. The instrument possesses a high degree of reproducibility but only a comparatively low range of values was encountered in the paper tested (newsprint). The results correlate fairly well with printing tests made on a proof press. Bekk smoothness tests on the same papers gave little or no such correlation. Higher relative humidities give rise to greatly increased values of printing smoothness, presumably because of the increased compressibility at higher moisture contents. The manner in which the printing smoothness increases with pressure is shown and the variation of reflectance with pressure is indicated. Theoretical deficiencies in the present instrument are discussed and it is shown that some means must yet be found to duplicate the action of the ink film present in the printing operation. *Chemical Abstracts* 41, No. 11, June 10, 1947, p. 3624 (1 page).

**\*The K.B.B. Galvanic Sizing Tester.** F. Bridge, H. Ainsworth Harrison, and A. V. Wright. *Paper Maker and British Paper Trade Journal* 113, No. 5, May, 1947, pp. TS 25-29 (5 pages). and 113, No. 6, June, 1947, pp. TS 34-36 (3 pages). Total of 8 pages. This instrument is capable of measuring either directly or by interpretation the resistance of a sheet of paper to the penetration of water. The combination of a zinc plate as the lower electrode and a porous metallic wetting pad made of sintered bronze as the upper electrode becomes a low voltage galvanic cell. Paper samples are placed between the two electrodes. The end point is the passage of a selected microamperage and the num-



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ber of seconds required to reach it is recorded. Data are given showing results obtained with nine different papers using end points of 1, 2, 4, 6, 8, 10, 20, 30, 40, and 50 microamps. The effects of pinholes, relative humidity of the paper, water temperature, and electrolytes in the water or paper were investigated. Tests were made to correlate results with those obtained by the Tappi Dry Indicator method. Reproducibility data with one instrument over a period of time, and with seven different instruments are given.

**\*Eliminating Wrinkles in Paper.** M. S. Kantrowitz. *Share Your Knowledge Review* 28, No. 9, June, 1947, p. 18 (1 page). The use, by the Government Printing Office, of infra-red lamps to apply heat to the edges of paper while it is in the feeder pile is discussed. The application of radiant heat drives out some of the excess moisture at the paper edges and so causes the wavy stock to straighten out again. The arrangement of the infra-red lights for this purpose is described.

**\*Investigations of Spots on Impressions.** A. G. Hope. *Paper and Print* 20, No. 2, Summer 1947, pp. 114, 116 (2 pages). The three main causes of spots appearing on impressions are, namely, dried ink specks, falling paper dust, and minute holes in the surface of the paper. The use of a magnifying glass and a micrometer to detect and identify the nature of the spots is discussed. Suggestions are given for preventing much of this trouble.

#### General

**\*Color Reproduction.** H. M. Cartwright. *British and Colonial Printer* 140, No. 970, June 6, 1947, p. 136 (1 page). Exact reproduction of a painting with tri-color inks is hardly ever possible. It is therefore necessary either to make additional print-

ings with specially selected inks which adds greatly to the cost, or else an interpretation of the original must be made. Ideas advanced as possible solutions to the problem are that the artist use only three pigments similar to those used for printing; or that fluorescent pigments be used, accompanied by a special photographic technique. The author mentions that a mixture of media should be avoided as far as possible, and that matt surfaces given by poster and water colors are more suitable for reproduction than the rough, glossy surface of an oil painting. Also discussed are: changes in color rendering due to color deficiencies of the printing inks; color filters and their use in making color separation negatives; color correction, both by masking and hand retouching; and color photographs.

**\*Remedies for Offset Press Troubles.** *Canadian Printer and Publisher* 56, No. 6, June, 1947, pp. 50, 56 (2 pages). Preventable troubles in the offset pressroom can be classified as follows: sheet separation and control troubles; impression and surface travel troubles; dampening and inking troubles; and plate troubles. The factors involved in each type of trouble are discussed and suggestions given for remedies.

**\*Offset Press Can't Match Speed and Volume of the Rotary Letterpress.** Eugene St. John. *Inland Printer* 119, No. 4, July, 1947, pp. 37, 38 (2 pages). Some of the statements made in the folder published by the Cleveland Lithographic School, titled "Where Should I Use Lithography" are refuted. This folder gives a detailed comparison of the letterpress and offset processes. For volume letterpress far excels the offset process. On the other hand, offset does cost less for work run in commercial shops of medium volume, especially when the job is to be mostly pictures. However, although engraved plates cost

more, they wear better and last longer. The letterpress process is also more dependable than offset. It is pointed out too that for greatest detail strength and color brilliance, coated paper is essential, and while the letterpressmen can print on this coated paper without difficulty, it often causes troubles for the offset pressmen. It is concluded that both offset and letterpress have advantages, and should both be utilized in the plant, offset for work that is mostly pictures and on uncoated papers, and letterpress for big specialty jobs.

**The Uses of Collotype in Poster Production.** R. G. Martin. *Advertiser's Weekly*, 1947, 135 (1761), 385-6 (March 6). Collotype on its own is not a practical proposition, but used in conjunction with one of the other available processes, and specifically with photo-offset lithography, it can be a real asset. An outline is given of the production of the printing plate. *Printing Abstracts* 2, No. 5, May, 1947, p. 201.

**\*What About Air Conditioning?** Charles F. King. *Inland Printer* 119, No. 4, July, 1947, pp. 39-41 (3 pages). It is pointed out that the value of air conditioning is usually questioned only by those who have either installed an incomplete system or who do not have a cost system set up that shows just how great their saving is. The plants which made a careful study of the problem prior to purchasing the air conditioning equipment feel that the expense of installation and maintenance are minor when compared with actual savings. It is suggested that before installing air conditioning, a thorough investigation be made of the cost and effectiveness of the various types of equipment available which are capable of maintaining constant conditions of temperature and relative humidity regardless of outside conditions, as well as the savings that may be expected from the installation of this equipment.



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### St. Louis Honors Britt

Earl R. Britt, president of Britt Printing & Publishing Co., St. Louis, was honored recently by the Associated Printers & Lithographers of St. Louis, for his active 43 year career in the graphic arts industry, and as "dean" of the industry in St. Louis. He is shown above

receiving a plaque from George B. Gannett, The George D. Barnard Co. as AP&L officials look on. Mr. Britt was president of the United Typothetae of America (now PIA) in 1935 and was AP&L president in 1911, '13 and '15. Mr. Britt recently became chairman of the board of his firm, and his son, Earl, Jr., became president.

### Labels Match Store Colors

A newly designed family of food labels which match the colors in the "world's largest super-market" where the foods are to be retailed has just been announced by Lehmann Printing and Lithographing Co., San Francisco. The labels, for the Lady Lee line of foods, were designed and produced by Lehmann for Lucky Stores, Oakland, Calif., H. Tolson of the lithographing Co., reports. "A great deal of study has gone into the creation of these designs," says Mr. Tolson. "These labels are made to match the color scheme of the recently opened Lucky store in Hayward, Calif. This new store is the largest super-market in the world, and all of their labels are now made to correspond to the coloring of the store. The design label was handled by Alfred Lowry and staff, and the whole series of labels was executed by the Lehmann company."

The labels, for tin cans and jars, are designed in two shades of green, and most of them feature full color reproductions of fruits or vegetables.

### Weston Builds Addition

A large, modern, addition to its present paper manufacturing facilities, has been announced by the Byron Weston Co., Dalton, Mass., and is to be ready for occupancy October 1. The new addition will house the finishing department and will provide for better and more efficient arrangements of all manu-

facturing processes. The plant is air conditioned throughout for constant temperature and humidity control. The company manufactures bonds, ledgers, bristols and paper specialties.

### ITU Invites ALA to Join

The International Typographical Union (AFL) on August 19 extended a formal invitation to the Amalgamated Lithographers of America (CIO) to join the ITU. The ITU amended its by-laws during its convention, to give the lithographers a separate department within the larger union if the proposal were accepted. The ALA has made no announcement concerning the proposal.

### Announces New Paper Line

Fine Weave, is the newest addition to the Whiting-Plover Paper Company's line of Permanized papers, which according to the manufacturer's claims, authentically reproduces the appearance of early sixteenth century handmade papers. The new line is available in four colors, white, and soft shades of ivory, gray, and blue.

A sample brochure and idea file can be obtained by writing to the company at Stevens Point, Wisconsin.

### ATF Conducts Plant Tours

ATF Inc., Elizabeth, will shortly begin a series of "See For Yourself" tours through its plants and the plants of its associate companies. Com-

munity leaders in each locality, students, members of professional organizations, company stockholders, and employe families are scheduled to be invited to inspect the plants. Highlights of the plan include luncheon, guided tours of small groups, and brief talks by management representatives.

### Opens Own Firm

Fred S. Malcolm has resigned as vice-president of Edward Stern & Co., Philadelphia, to open his own office at 1518 Walnut St., Philadelphia. He will represent Davis, Delaney, New York printer, and the Great Lakes Press, Rochester, N. Y., color lithographer and display manufacturer. The territory covered by this office will be eastern Pennsylvania, Delaware, and Baltimore.

### Announces Gould Expansion

Harvey Gould, president of the Gould Offset Printing Co., 218 W. 18th St., N. Y., has announced the renovation of the photo offset company's plant. The step was necessitated by the need for additional machinery and the inability to secure more adequate quarters, according to Mr. Gould.

### To Issue Production Yearbook

The Eighth Production Yearbook is to be published at the end of this year, the publishers announced early in September. The book will contain about 650 pages, and will devote approximately 100 pages to the subject of color in the graphic arts. Many pages will be in four color process. It will be priced at \$10. The Seventh Production Yearbook was published early in the war.

### Balt. Club Sees Movies

The Litho Club of Baltimore was scheduled to open the fall season on September 15 with a program of three motion pictures. They are: The New Supervisor Looks at His Job; Planning and Laying Out Your Work; and Supervisor as a Leader. The meeting was to be at the Park Plaza Hotel and was to include nominations for officers.

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**EXPERIENCED LITHO SALESMAN:** There is a comfortable berth open amongst highly respected craftsmen in an old, solidly established New York organization for a young but experienced lithographic salesman. The man we want need not control six or seven figure billings but should have some quality-conscious accounts in the five figure class. Inquiries will be treated confidentially. Write giving as many particulars as you can before an interview will be arranged. Address Box 701 c/o Modern Lithography.

**PRODUCTION MANAGER:** For growing trade plant. Must be able to take full charge. Opportunity to invest. Precision Litho-Plate Company, Inc., 131 West Main St., Louisville 2, Kentucky.

**CHEMIST WANTED:** Experienced in formulating industrial coatings, knowledge of metal decorating and oleoresinous vehicles preferred. Unusual opportunity for person with ability and initiative. Address Box 702 c/o Modern Lithography.

## Situations Wanted:

**PROCESS ARTIST:** Experienced process artist, dot etcher, wishes to make a change in fall. Small or medium sized town preferred. Address Box 719 c/o Modern Lithography.

**PHOTO OFFSET SPECIALIST:** Desires to work as assistant to manager or supervisory position. Fully qualified in all phases of photo-offset work. Will fill position in sales department. Age 31 years and able to settle anywhere if position is satisfactory. Would prefer a medium sized and color progressive plant. Address Box 699 c/o Modern Lithography.

**OFFSET PLATEMAKER:** 20 years experience as a photocomposing machine operator and lay-out man. Also develops and finishes deep etch and albumen plates. Address Box 703 c/o Modern Lithography.

**EXPERIENCED PRODUCTION MAN:** 12 years experience in offset production, 36 years old, college education, desires position in production or sales. Present salary \$5200, willing to sacrifice present standards for future development or can invest. Address Box 704 c/o Modern Lithography.

**CHEMIST:** Many years experience with several prominent lithographic houses. Thoroughly familiar with ink manufacture, paper and ink problems, manufacture of deep-etch solutions, control of photographic solutions, etc. Now employed. Address Bx 705 c/o Modern Lithography.

**ADVERTISING COPY WRITER** and contact man, with interest in production and estimating wants job Philadelphia area. Address Box 706 c/o Modern Lithography.

**PROVER—FIRST CLASS COLOR MAN:** Over 15 years experience. Small town preferred. Address Box 707 c/o Modern Lithography.

**PRESSMAN:** Harris and Webendorfer, 10 years experience on wide variety of color work. Experienced in supervision of production and in platemaking. Address Box 708 c/o Modern Lithography.

**LITHOGRAPHER, ARTIST:** In dot etching color process. 35 years old, with more than 15 years of experience, wants to work. Address Box 709 c/o Modern Lithography.

**ARTIST:** Free lance, illustrations, posters, window displays, folders, catalogues in full color or black and white. All mediums, original ideas, expert execution. George Geygan, 214 E. 41 Street, New York 17, N. Y. MU-2-7179.

## FOR SALE

- 1 #11 Hoe Rotary Offset Tin Decorating Press, plate size 29 3/4 x 34
- 1 M A Webendorfer, Serial #369
- 1 44x64 Lontke Bronzer
- 1 44x64 U.P.M. Bronzer
- 1 51" Milwaukee Bronzer
- 1 38" Fuch & Lang Bronzer

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★ Craftint Doubletone drawing paper, the magic-like paper with the processed-in screen patterns which permits the artist to do mechanical shading on the art itself . . . Here is a definite time and money saver.

★ Craftint Top-Sheet a transparent film on which is printed opaque shading tones. Top-Sheet can be used over the art for shading, or with a negative for direct "burn-ins".

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*You'll find Craftint negative opaques, pure rubber cement, and retouch colors dependable "corner cutters", too.*

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on business letter-  
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Please enter subscription(s) as follows:  
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☐ One year, \$3.00 (Canada and Foreign, \$4.00)  
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☐ Group. (Four or more entered together as a group.  
\$1.50 each. May be sent to different addresses.)

NAME \_\_\_\_\_ (Please print)  
FIRM \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
(For a group—attach separate sheet with names of persons and addresses.)

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*Fastest Selling Folders in America*

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**ALBUMEN . . . . . DEEP-ETCH  
COMPOSING MACHINE**

**All Sizes—**

**HARRIS-WEBENDORFER-MULTILITH**  
*Quality . . . Satisfaction Guaranteed*  
**Complete Copy Preparation**

## Situations Wanted, Cont'd.

**FOREMAN**, offset pressman, two-color. Now employed. Have 18 years experience doing fine color display work. Looking to take charge of small or medium size shop. Box 720, Modern Lithography.

## Business Opportunities:

**OFFSET SALESMAN** desires to make change. Controls over \$125,000 worth of business consisting of black, white, two, three, and four color process work. Will make substantial investment for interest if necessary. Address Box 710, c/o Modern Lithography.

**\$5,000 TO INVEST:** Thoroughly experienced color photographer desires to invest \$5,000. or more and services in established or new offset firm. Address Box 711 c/o Modern Lithography.

## For Sale:

**FOR SALE:** 3300 Lithomats 10x16 paper plates, 22 gals. Pymist Fluid. No reasonable offer refused. Partial shipments accepted. Pengad Box 86, Bayonne, N. J.

**LENS BUY OF THE MONTH:** 35" F:9 Carl Zeiss APO Tessar. Barrel mount, coated, \$995. Other process lenses from 4 to 70" in list CLL-47. It's free. Write Burke & James, Inc., 321 So. Wabash Ave., Chicago 4, Ill.

**FOR SALE:** 17x22 LTG Harris offset press for sale. Postwar model operating less than one year. New condition. Best offer takes it. Address Box 712 c/o Modern Lithography.

### 2 Color Pressman

for

3:30 P.M. to 11:30 P.M. Shift

37½ hour week

Good working conditions

with

many employee advantages

**The Reynolds & Reynolds Co.**

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### HARRIS 2-COLOR 36x48 OFFSET PRESS

Model FT with suction pile feeder and high pile chain delivery. AC electrical equipment.

**J. SPERO & CO.**

372 W. Ontario St., Chicago 10, Ill.

**FOR SALE:** Rutherford Photo-composing machine. New—never used. Size 39" x 46". Complete with register devices, three negative holders and the necessary equipment. Immediate delivery—in original crates. Address Box 713 c/o Modern Lithography.

**FOR SALE:** Three color offset press size 41x53½. Dexter Feeder and pile delivery. AC electrical equipment. Can be seen running. Address Box 714 c/o Modern Lithography.

**FOR SALE:** Directoplate offset proof press 22 x 28. Good condition. Address Box 715 c/o Modern Lithography.

**FOR SALE:** Electric Motor, New, Emerson, 1/3 HP, 115 volts, AC 60 cycles, single phase, 1725 RPM. \$30 postpaid. Send check or will ship COD. Address Box 716 c/o Modern Lithography.

**FOR SALE:** 1—two-color Crabtree offset press, Dexter suction feeder, sheet size 37½"x53", completely rebuilt. The Falco Corp., 47-01—35th Street, Long Island City 1, New York.

**FOR SALE:** Single color Miehle Offset Press, size 41x54, Dexter Feeder, Pile Delivery. AC electrical equipment. Rebuilt and guaranteed. Address Box 717 c/o Modern Lithography.

**FOR SALE:** One 26x34" metal decorating Potter Rotary press, with complete new set of rollers. Also, one 65 foot conveyor type baking oven, sheet size, 27x33. Address Box 718 c/o Modern Lithography.

**IMMEDIATE DELIVERY:** New vacuum printing frames, whirlers, rebuilt 25-30, 110 v. Twin arc printing lamps. Complete plate making equipment. Singer Engineering Co., 248 Mulberry St., New York, N. Y. Walker 5-7625.

**FOR SALE: MULTILITH PLATES**—New "2066" with grain-ing for special oversize drum 20¼ x 20½—\$1.00 each (list \$1.56). Used ungrained "2066" & "206" standard drum 15¼ x 20½—35c each—grain-ing, 25c extra (list new \$1.14) used one time. Owen E. Calloway, P.O. Box 268, Fort Worth, Texas.

### Swift Leases Floor

The entire sixth floor of the Walsh Bldg. at Third and Vine Sts., Cincinnati, has been leased by the John S. Swift Co. for the conduct of its engraving and lithographing business.

## Announces Trade Courses

The New York Trade School has announced its program for day and evening sessions for the 1947-1948 season. The day school courses were to start September 2 and the evening school is scheduled to begin September 22.

Among courses of interest to lithographers from a technical standpoint are: camera operating, plate-making, stripping, tone and color correction, and offset press operation. The program also includes classes for executives and lithographic sales training.

Copies of the program are available by writing to the school at 304 E. 67th St., New York 21.

## Printing Sales Book Out

"Selling Printing and Direct Advertising" is the name of a 568 page book written by Richard Messner and recently published by Fred W. Hoch Associates of 461 Eighth Ave., New York 1.

The book contains 15 chapters, which cover the phases of the selling problem. Case histories are presented in the solution and analysis of the problems and questions and reviews for testing purposes are provided for each chapter. A feature of the book is "49 Ways Direct Mail Can be Put to Work in Your Business." The book is priced at \$5.

## New Anti-Offset Sprayer

The Oxy-Dry Sprayer Corp., New York, has announced that the latest model Oxy-Dry anti-offset sprayer is now in production. New features of the machine include a larger electronic tube which, it is claimed, explodes the dry powder more thoroughly on the freshly printed sheets and tends to decrease static because of its increased electrical action. Another improvement, claimed to give increased efficiency, is a new style gear box which permits greater control of the amount of powder deposited on the sheets.

Preliminary installations of the sprayers have already been made in lithographic plants, the announcement stated.



For the Best in lithographic cameras and other  
photomechanical equipment, write

**CONSOLIDATED**  
**PHOTO ENGRAVERS EQUIPMENT Co.**

2646 W. North Ave., Chicago 47, Ill.

**Modernize YOUR PRESS with The**  
**NEW Hildebrand**  
**EXTENSION DELIVERY**

STREAMLINED • SMOOTH OPERATING

Obtain full details from the Manufacturer

→ **The RATHBUN & BIRD CO., Inc.**  
379 West Broadway NEW YORK 12, N. Y.

*Quality and Service*

**PHOTO OFFSET PLATES**

FOR THE TRADE

Sizes up to 22 x 29"

Albumen  
Negatives—Positives  
Deep Etch—Van Dykes  
Books and Catalogs  
Phone for our Prices  
Bowling Green 9-7879

LITHO GRAPHIC REPRODUCTION Corp.  
35 MAIDEN LANE NEW YORK 7, N. Y.

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**FOR THE CHEMICAL NEEDS OF THE**  
**PHOTOLITHOGRAPHER**

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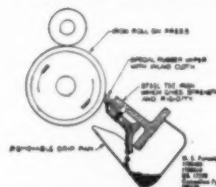
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*World's Standard Photo Lamps*

FOR  
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their efficiency in increas-  
ing Output and Lowering  
Production Costs

**This Is Our Method of Removing Ink From Press**

We invite you to take advantage of our thirty day trial offer. If interested write and let us know the size and make of your press.

**INTERNATIONAL PRESS CLEANER & MFG. CO.**  
112 Hamilton Ave. Cleveland, O.



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**and LITHOGRAPHIC**  
**INKS**

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**SLEIGHT METALLIC INK COMPANIES**  
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**DOT ETCH PROCESS**  
**COLOR PLATES**  
...  
**HALFTONE NEGATIVES AND**  
**POSITIVES**  
...  
**DEEP ETCH PRESS PLATES**



**H. D. ZARWELL**  
*Offset Platemakers*  
223 N. WATER STREET  
MILWAUKEE 2, WIS.

### Auction Offset Sheets

To satisfy a lien, 34,000 sheets, 41 x 51" of uncut lithographed greeting cards, boxcovers and stationery, were to be sold at public auction, September 2, by Columbia Lithographic Co., New York. The material was lithographed for Sann's Publishing Co., Inc., New York.

### Brown-Bridge Moves Branch

Announcement was recently made of the removal of the Brown-Bridge Mills New York branch from 101 Park Ave. to 389 Fifth Ave. R. S. Rowlett is the eastern division manager for the paper manufacturing concern.

### R. J. Kittredge Dies

Rufus Jay Kittredge, 87, president and treasurer of R. J. Kittredge & Co., label firm of Chicago, died recently. Mr. Kittredge had been active in the printing industry for 65 years. He is survived by three sons and four daughters.

### Wm. F. Bazner, Chicago, Dies

Wm. F. Bazner, account executive with Neely Printing Co., Chicago, and a Chicago printer for sixty years, died July 30 at the age of 74 years.

## Trade Events

Printing Industry of America, annual convention, French Lick Springs Hotel, French Lick, Indiana, Sept. 22, 23, 24, 25.

American Photo-Engravers Assn., 51st annual convention, Hotel Statler, Buffalo, N. Y., Oct. 6, 7, 8.

Mail Advertising Service Assn., annual convention, Cleveland Hotel, Cleveland, Oct. 19-22.

National Association of Photo-Lithographers, annual convention and industry exhibit, Hotel Book Cadillac, Detroit, October 22, 23, 24, 25.

National Metal Decorators Assn., semi annual meeting, French Lick Hotel, French Lick, Ind., Oct. 22-24.

Direct Mail Advertising Assn., annual convention, Carter Hotel, Cleveland, Oct. 23, 24, 25.

National Association of Litho Clubs, annual convention, Congress Hotel, Chicago, Saturday, January 28, 1948.

National Assn., of Photo-Lithographers, 1948 convention, Netherland Plaza Hotel, Cincinnati, Sept. 15-19, 1948.



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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



"... but, what if No Trust don't win? Who pays me?"

## Long shots!

**L**ONG shot advertising is like long shot betting.—Once in a while you win, but mostly you don't. In advertising products for business and industry, the smaller circulation, short-priced space in the business press usually pays off. Concentrated and specialized circulation, deeper reader interest,—these are only two of the reasons.

If you would consider a sure thing to reach the field of Lithography through advertising in an active, closely-read business publication blanketing this market, we suggest investigating

**MODERN LITHOGRAPHY**  
254 WEST 31st STREET NEW YORK 1

Member, Audit Bureau of Circulation

## Tale Ends

**P**HIL Quartararo, well known New York Litho Club photo expert, has become a man of distinction as you will discover in reading the advertising pages of this magazine.

★

A southern reader requests extra copies of the specimen insert in our May issue, for his bathroom wall. Sorry it wasn't lithographed on wet-strength paper.

★

The three Kreiter brothers, Harry, Dave and Abe, who own and operate the Castcraft Printing Supply Co., Chicago, seem to be stuck with the 7-room, two-story house they have been trying to give away. The building stands at the rear of the lot at 2660 Lexington St., where their factory is located. Needing the space for an addition to the plant, the Kreiter brothers announced that they would give the house free to any war veteran who would move it away. The American Legion assisted in a drawing for the name of the lucky applicant, but the first winner turned his chance down as did the second and others, when contractors told them it would cost \$6,000 to move the building, with \$3,000 more for a lot and necessary repairs. At last report the Kreiter brothers had decided to tear the old house down and just forget their efforts to help out on the housing shortage.

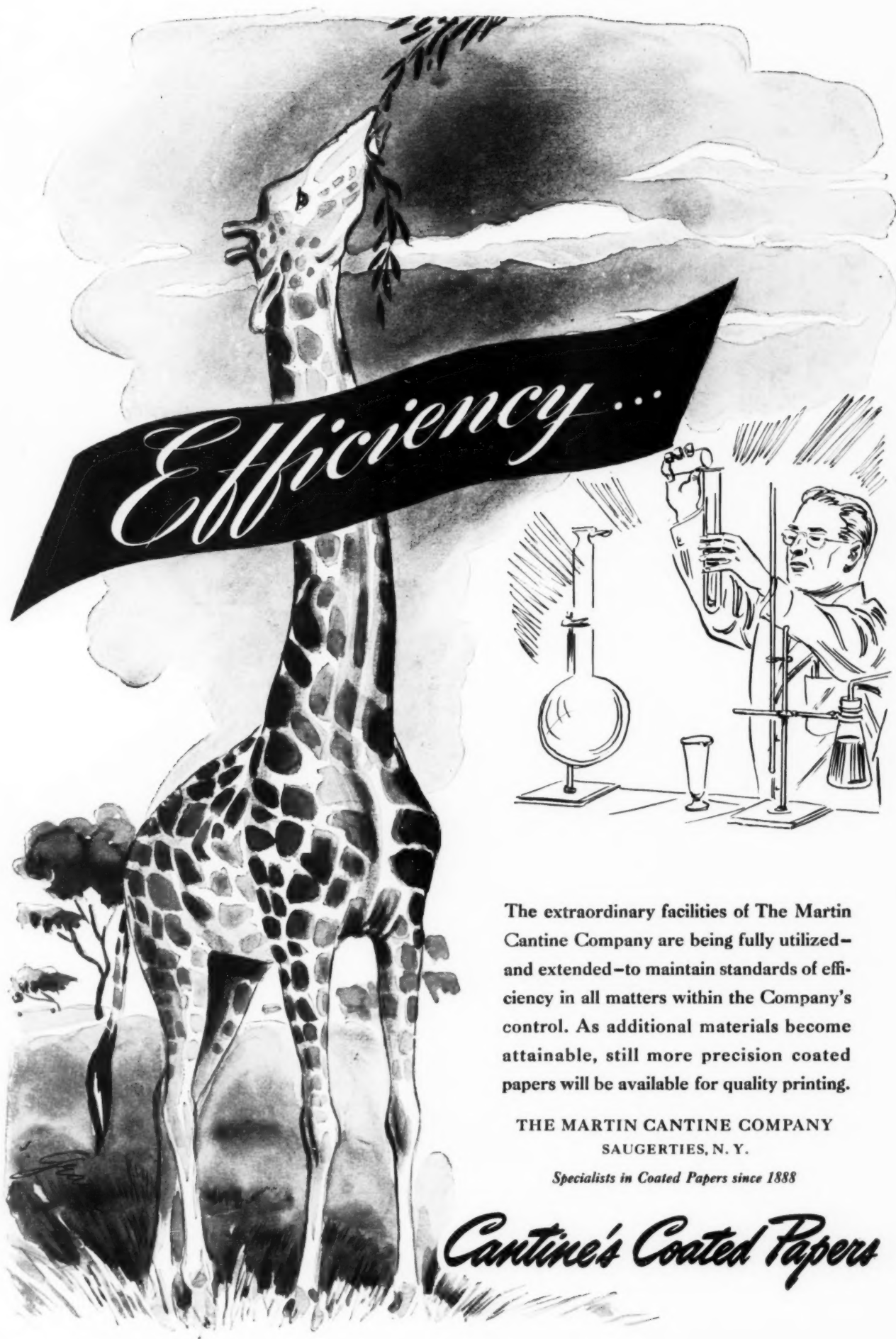
★

Lithographed: But Where? Asks *The Bug*, newsletter of the Detroit Local No. 9, ALA. Leonard F. Frenkel, local president, writing in the publication urges the line "Lithographed in Detroit, USA" on all lithography produced in that city.

★

We've been priding ourselves on getting the magazine out a little earlier lately. But the second class mail delivery has slowed down to a walk, and, in New York especially, it is taking as long as 12 days for delivery after mailing from Baltimore.





The extraordinary facilities of The Martin Cantine Company are being fully utilized—and extended—to maintain standards of efficiency in all matters within the Company's control. As additional materials become attainable, still more precision coated papers will be available for quality printing.

THE MARTIN CANTINE COMPANY  
SAUGERTIES, N. Y.

*Specialists in Coated Papers since 1888*

*Cantine's Coated Papers*

Let's take a close look at this word—  
**a-vail'-able**



Funk & Wagnalls\* defines *available* as:  
“(1) *Capable of being used advantageously; usable; profitable.* (2) *Of adequate power for a result; effectual.*”

Remember this definition the next time you are told that certain graphic arts equipment is “*available*”!

Too often the word is used loosely to denote equipment on which fairly quick delivery is exploited to the limit. After that, it becomes your problem to decide whether or not it is “*capable of being used advantageously*” or “*of adequate power for a result*”.

In the past, temptation to take a

chance—to sign up for untried and little known machinery, merely because immediate delivery was promised—we know, has been strong. Today, however, the comparatively short time remaining until the graphic arts industry can get delivery of equipment which it knows from experience to be dependable, does not justify that gamble.

May we suggest that you discuss your needs with a Harris-Seybold representative now? In the years to come, you'll be glad you waited a bit longer for Harris Presses, Seybold Cutters and other Harris-Seybold graphic arts equipment.

\*Funk & Wagnalls New College Standard Dictionary, Emphatyp Edition.

## HARRIS-SEYBOLD

General Offices, Cleveland 5, Ohio

HARRIS PRESSES • SEYBOLD CUTTERS  
OTHER GRAPHIC ARTS EQUIPMENT